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*An ESSAY on SCOTS MUSIC.*

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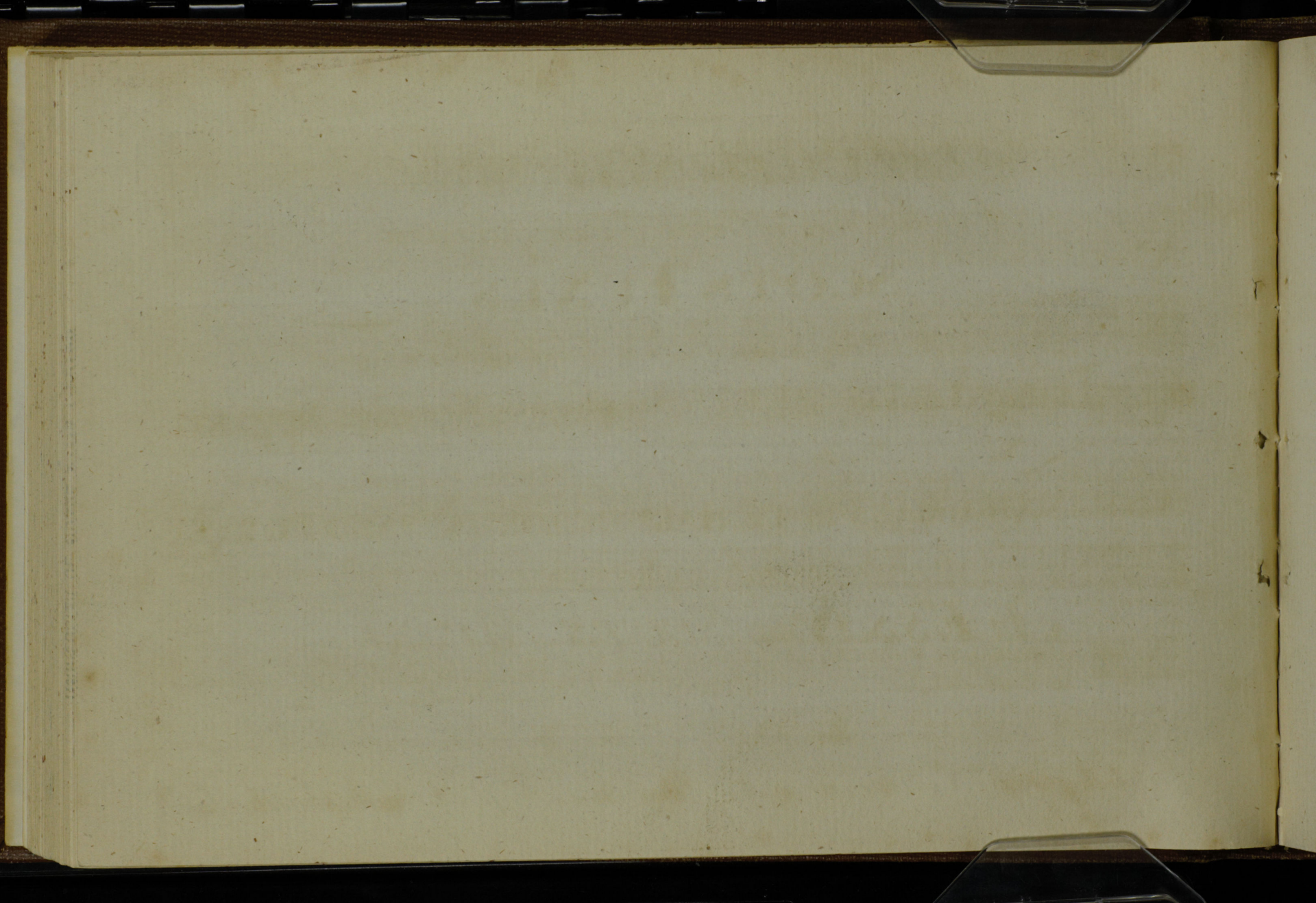
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L O N D O N :

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# ESSAY on the SCOTS MUSIC.

AS most national Music, and in particular that of the Scots, originated with the BARDS, the present Essay may not improperly commence with some enquiry into the origin and employment of an order of men, once so famous both in Europe and other countries.

The Bards may be traced to Greece, (a) and as high as the time of Homer, (b) to whom (in a lax sense, at least) the character may be applied. They probably received their origin among some of the eastern nations, and might derive their office from that of the Hebrew prophets, whom they strongly resembled. (c)

During many ages, these were the chief cultivators of Poetry, Heraldry, and Music; particularly among the Celtæ, a great and powerful nation, which once flourished in the west of Europe. From these (whether immediately, or by the medium of Ireland, is of no consequence to our present enquiries) the Scots themselves originated; as did likewise their Music, their Poetry, and their Bards; these being spared, by general consent, on the introduction of Christianity, while the Druids, on whom they had been dependent, sunk with the superstitions and idolatries with which they were connected, (d)

In the Highlands, where the most ancient Scottish Music has been preserved, every Chief formerly maintained a Bard in his family, whose principal business was to celebrate, in Lyric strains, his patron's heroism, and the exploits of his ancestors. They generally expressed themselves with the ardour of enthusiasm, and often rose to the sublime.

(a) It is remarkable enough to merit an observation, that the inhabitants of Peru and Mexico, in South America, and even those of the Marian Islands, had among them an order of men familiar to the Bards. Encyclop. Brit. (new edition) article *Bard*.

(b) Odyss. Book viii.

(c) See the Historical Essay prefixed to *Psalmody Evangelica*, Vol. II. Page 9.

These Bards were not regarded with the contempt that modern times have bestowed upon their successors, but raised to the highest honours, and particularly employed in embassies of peace, their persons being esteemed sacred. "Caibar feared," says Ossian, "to stretch forth his sword to the Bards, though his soul was dark."—"Loose the Bards," said his brother Cathmor, "they are the sons of other times. Their voice shall be heard in other ages, when the kings of Temora have failed." (e)

Another considerable part of their office was to celebrate their deceased patrons; and of such consequence were their elegiac compositions imagined to be to the departed ghosts, that those who were so unhappy as to die without this honourable attention were supposed to "wander in the thick mists before the reedy lake." (f)

In succeeding ages, these domestic Poets and Musicians very much declined both in character and respect. Among the various reasons which have been assigned for this event, one of the most considerable seems to have been the revival of literature; for "book learning," as an ingenious writer observes, "has ever proved fatal to unlettered poets." (g)

Although the Bag-pipe is now the favourite instrument of the Highlanders, it does not appear to have been always so. Giraldus Cambrensis (h) speaks of the Harp as used in this country, as well as in Ireland and Wales; and writers of superior credit and antiquity describe the Harp as the instrument of the most ancient Bards. (i) Ossian also,

(d) Blair's Crit. Dissert. on Ossian's Poems, Page 11.

(e) Ossian's Poems, Vol. I. Page 263. (f) Blair's Dissert. Page 21.

(g) Dissertation on the Influence of Poetry and Music upon the Highlanders prefixed to McDonald's Highland Airs.

(h) Topograph. Hibern. Lib. II. Cap. xi. (i) Diod Siculus, Amm. Marcellinus, &c.



if his testimony may be admitted, says, "Beneath his own tree, at intervals, each Bard sat down with his Harp. They raised the song, and touched the string each to the Chief he loved." (k) The last performer on this instrument in the Hebrides was one *Morison* or *Dall*, who, in the close of the last century, acted as Bard to the Laird of M<sup>r</sup> Leod, of Dunvegan Castle; and, like Demodocus of old, was blind.

To the Harp succeeded the Bagpipe; which, though not of equal, is certainly of very high antiquity among the northern nations. It is not mentioned in *Ossian*, but it is supposed to be intended in some ancient northern songs by the appellation of the *Soeck Pipe* (l) This instrument, as the Harp had been before, was used to accompany the *Corronach*, or *Dirge*, in which, formerly, the deceased was wont to be addressed in broken extemporary verses, a practice not yet entirely disused among the Irish.

Many learned men have supposed a great part of the old Scottish Music, and even their Bards, derived immediately from Ireland; and that king *James I.* of Scotland, who reigned in the 15th century, both introduced and naturalized them. - It is certain that he was a Poet and Musician, (m) particularly a Harper, and there is still extant an Ancient Musical Treatise ascribed to him. An old writer calls him another *Orpheus*, who exceeded both the Highlanders and the Irish, the best Harpers of their time. (n) *Buchanan* thought him more of a Musician than a king ought to be; (o) and indeed it must be confessed that few princes who have endeavoured to distinguish themselves as practical Musicians, have been equally eminent as good kings. But his musical fame even reached to Italy; for *Tassoni*, a celebrated writer of that country, mentions him as the inventor of a new species of plaintive melody. (p)

*James V.* was another musical prince, and the reputed author of some songs still in being. One of them was composed, it is said, on occasion

(k) *Ossian's Poems*, Vol. II. Page 112, 113.

(l) *Pennant's Tour to the Hebrides*, Page 302.

(m) *Hawkins's History of Music*, Vol. IV. Page 4.

(n) *Major de Gest. Scot. Lib. VI.*

(o) — "Quam regem vel deceat, vel expediat, &c." *Rer. Scot. Hist. Lib. X. § 57.*

(p) "Ma trouò da se stesso una nuova, musica lamenteuole, e mesta differente da tutti l'altro." *Pensieri Diversi, Lib. X. Cap. 23.*

(q) No. XVIII. The Gaberlunzie Man; i. e. according to some, the man with a

of his having an amour with the daughter of a Highland Cottager, (q) as he was strolling in disguise about the country. This prince's fame likewise extended to Italy, and he is celebrated by the elegant *Ariosto*, under the name of *Zerbino*. (r)

*David Rizzio*, the unhappy Italian Secretary of Mary queen of Scots, has been formerly asserted to have much refined, and somewhat Italianized many of the Scottish tunes; but the fact has been of late disputed, and with apparent reason. (s) There are a few favourite Scots tunes which tradition ascribes to him, perhaps with more truth. (t) *Barfanti*, however, another Italian, who visited North Britain in the present century, collected and made basses to a number of favourite Scottish airs, which at the same time he might probably modernize and refine, if not improve.

It is certainly a very curious fact, that the sister arts of Poetry and Music should be so much admired and cultivated as they have been in many nations considered as barbarous and uncivilized; but it is equally true, that these arts have, in a greater or less degree, contributed to civilize and humanize those very nations. This is particularly remarkable as to the Arcadians, who were naturally very fierce and barbarous, till softened by the power of Music, which they made an essential part of education; but the Cynæthians, a branch of the same stock, neglecting this cultivation, were the most ungovernable and ferocious subjects Greece had. (u)

The wonderful stories related of *Amphion* and *Orpheus* are, by the sorer critics, supposed to mean no more than that, by the union of Music and Poetry, they civilized the first barbarous inhabitants of Greece, reconciled them to live in society, and cultivate the useful and domestic arts

### Policy

wallet at his back; and according to others, a beggar clothed in rags and tatters, alluding to the character in which he was disguised. See *Callander's Antient Scottish Poems*, Pages 17 and 79.

(r) *Orland. Fur. Cant. XIII.*

(s) *Hawkins's Hist. IV. 1, &c.*

(t) See No. CXXXI, CXXXVI, in the following Collection.

(u) *Polybius*, vid. Dissertation où l'on fait voir, que les merveilleux effets, attribuez à la Musique des Anciens, &c. par M. *Burette*. *Memoires de Liter. Tom. VII.*



Policy was not, however, the *only* motive to the cultivation of Music among rude nations. In the early ages, many of them tended flocks or herds; and their method of life admitting much leisure, they naturally sought to fill it up by amusements agreeable thereto, of which, Music and Poetry were the chief. This was remarkably the case of the Arcadians above-mentioned; and so partial were they to soft and pastoral strains, that even in war, like the Lacedemonians, and some others, they used no musical instruments but flutes.

Others, whose manners were less softened, were more addicted to hunting and petty wars, and this disposition would necessarily affect both their Poetry and Music; employing a different set of images in the former, and in the latter accents more wild and masculine.—These remarks are particularly applicable to the ancient Highlanders, who borrow most of their poetic images from the battle or the chase, (*w*) and their Poems are full of ideas of self-importance and ambition, the great incentives to war and rapine.

Self-complacent and ferocious as the ideas of a barbarian Chief may be, an uncivilized state is always attended with a certain degree of gloom and melancholy. Man was born for society and cannot be happy in solitude: add to this, that the hunter is not always successful; and few warriors are constantly victorious. These reflections, with the constant use of Music in funeral obsequies, will sufficiently account for the plaintive and melancholic tincture of a great proportion of ancient Music, which has an effect analogous to Music in the minor mode; though, strictly speaking, the present doctrine of modes and keys is entirely modern, and few very ancient airs can be thoroughly accommodated to it. In tunes apparently minor, the 7th was not sharpened, even when sometimes the 6th was (*x*) and the air was permitted to modulate from key to key, (to speak in modern terms) with scarce any other law than that of the composer's ear. Sometimes a very short air appears to conclude in a different mode from what it begins in; (*y*)

and at others, concludes in the harmony of the 4th or 5th of the key; instead of that of the key itself. (*z*)

One of the most obvious peculiarities of Scottish Music is the affected omission of certain notes in the scale, particularly the 4th and 7th, (*a*) and almost any other interval. This has been accounted for from the supposed contractedness of antient instruments; it seems, however, too great a beauty to ascribe to such a cause; and it is singular enough that the same peculiarity is not only to be observed in some Irish airs, but even in the Chinese Music; (*b*) and Dr. Burney has conjectured, from a curious passage in Plutarch's Dialogues, that this was the *original* enharmonic scale of the Greeks. (*c*)

No nation has ever applied Music to a greater variety of useful purposes than the Scots, particularly in the Highlands. The animation they receive from the bagpipe is notorious, and confirmed by a modern instance, little short of, and better authenticated, than the wonderful stories of the antient Music. At the battle of Quebec (1760) whilst the British troops were retreating in confusion, the General complained to a field officer of Fraser's Regiment of the bad behaviour of his corps: "Sir," answered he, with some warmth, "you did very wrong in forbidding the pipers to play this morning; nothing encourages Highlanders so much in a day of action; nay, even now, they would be of use." The experiment was tried, and immediately on hearing their national Music, they returned and formed with great alacrity in the rear. (*d*)

The modern Highlanders (as the Greeks of old) accompany almost every kind of work with Music. The songs used in the Hebrides, and on the western coasts, are called *Luinigs*; they are generally very short and plaintive. "They are sung by the women, not only at their diversions, but during almost every kind of work, where more than one person is employed, as milking cows, watching the folds, fulling of cloth, grinding of grain with the *quern*, or hand-mill, hay-making,

(*w*) Influence of Poetry, &c. Page 8.

(*x*) See No. XXVI, XXXV, LXII, &c. in this Collection.

(*y*) See No. XX, XXI, XXX, &c.

(*z*) See No. XXXI, LXI, XCIV, &c.

(*a*) See No. XIX, XX, XXI, XXV, XXVI, XXX, XLIII, &c.

(*b*) Burney's Hist. Vol. I. P. 34, and 497.

(*c*) See the specimens in Du Halde's Hist. of China, Vol. III.

(*d*) Influence of Poetry, &c. Page 13.



"making, and cutting down corn. (e)." At Raafay, Dr Johnson found the women reaping (as is their custom while the men bind up their sheaves) and "the strokes of the sickle were timed by the motion of the harvest song, in which all their voices were united." (f) The men too have their *iorrums*, or songs for rowing, (g) to which they keep time with their oars, as the women likewise do when their operations admit of it. When the same airs are sung in the hours of relaxation, the time is marked by the motion of a napkin, which all the performers lay hold of. In singing, one person leads the band; but in a certain part of the tune he stops to take breath, while the rest strike in and complete the air, pronouncing to it a chorus of words and syllables, generally of no signification. (h)

They are likewise very fond of the Bagpipe to accompany their meals, and the visitant of an Highland chief is commonly entertained with some national airs while he sits at meat. (i)

There is something peculiar in the Music of the St Kildians, though their only musical instrument is one of the most contemptible in being, viz. the Jew's Harp. "The Muses of St Kilda are as simple as its inhabitants: At the conclusion of the fishing season, when the winter's store of this little commonwealth is safely deposited in a house, called *Tigh-a-bharra*, its whole members resort thither, as being the most spacious room in their dominions, and hold a solemn assembly. There they sing, with gratitude and joy, one of their best reel-airs, to words importing: What more would we have? there is store of cuddies and fayth, of perich and allachan, (k) laid up for us in *Tigh-a-bharra*." (l)

There is also a beautiful simplicity in the poetry of this island, of which the following specimen may not be unacceptable, it being the elegy of a young woman of St. Kilda, who had lost her husband by a fall from the rocks, an accident not unfrequent in catching the wild

(e) Influence of Poetry, &c. Page 10.

(f) Journey to the Western Islands, Page 139.

(g) See No. XXXIX. in the subsequent Collection.

(h) Influence of Poetry, &c. Page 10.

(i) Johnson's Journey, Page 297, &c.

(k) Kinds of fishes.

fowl of those parts: "In yonder foa (m) left I the youth whom I loved. But lately he skipped and bounded from rock to rock. Dexterous was he in making every instrument the farm required; diligent in bringing home my tender flocks. You went, O, my love! upon yon hanging cliff, but fear measured not thy steps. Thy foot only slipped—you fell never more to rise! Thy blood stained yon sloping rocks; thy brains lay scattered all around; all thy wounds gushed at once. Floating on the surface of the deep, the cruel waves tore thee asunder. Thy mother came, her grey hairs uncovered with the curch: (n) Thy sister came; we mourned together: Thy brother came, he lessened not the cry of Sorrow. Gloomy and sad we all beheld thee from afar. O thou that wast the seven-fold blessing of thy friends, the shiny l'on (o) of their support! Now alas! my share of the birds is heard screaming in the clouds; my share of the eggs is already seized on by the stronger party. In yonder foa left I the youth whom I loved" (p)

Among the Lowland Scots Tunes some of the most antient are No. II. VIII. XVIII. XLI. LVIII. LXXXV. in the following Collection. Of the former of these Sir J. Hawkins relates the following anecdote: Queen Mary, consort of William III. having a mind one afternoon to be entertained with music, sent for Mr. Gosling, a gentleman of her chapel; Mrs. Arabella Hunt, who had a fine voice; and Mr. H. Purcell: and after they had performed several compositions of the latter, her Majesty growing weary, asked Mrs. Hunt to sing the old Scots Ballad of "Cold and Raw," which she did, and accompanied herself upon the Lute, much to the mortification of Purcell, who sat at the harpsichord unemployed; and to let her Majesty know that he remembered it, he made the air of this tune the basis to a movement in his next Birth-day Ode. (q)

There is considerable difficulty in adjusting the more antient tunes. Frequently

(l) Influence of Poetry, &c. Page 9.

(m) A small rocky Island near St. Kilda.

(n) A kerchief.

(o) A rope of raw hides—a very valuable article with these people.

(p) Influence of poetry, &c. Page 9.

(q) Gen. Hist. of Music. Vol. IV. p. 6.



Frequently among several copies, all written by the natives, no two were found perfectly alike; and it was not always easy to ascertain the most genuine. Some tunes, originally composed to the Harp, may have been considerably altered to suit the Bagpipe. Others have been dabbled with by modern Musicians, who have perhaps not always improved so much as they have altered them.

With regard to the performance of the following airs, it may not be impertinent to observe, that they will produce the best effect on those instruments most capable of expression, such are the Violin, German Flute, and Piano Forte. In the performance of most national Music, and in particular the Scottish, there are some peculiarities which can hardly be expressed in notes; nor must the time be too strictly adhered to, (r) since, in all probability, the original authors of the more antient airs, knew no more of our laws of time than of harmony. To relish the beauties of this kind of Music, it is necessary to enter into the spirit of it, and nothing can more contribute to this than the hearing it performed by the natives, who are generally enthusiastically attached

to it. The little grace notes, however, which are mostly to be performed with rapidity, may be of service to assist a stranger. The Strathspeys, it should be remembered, must be played considerably slower than the other Reels.

It need hardly be added, that the basses are modern; many of them the composition of the first masters of the present age; and some of the airs, which never appeared with any kind of accompaniment before, were with difficulty made to submit to any; and often bid a total defiance to modern rules.

Should the present work meet with public encouragement, it is proposed to be succeeded by a familiar collection of *Irish*, and other national, airs; a work which, when complete, may not only entertain the lovers of Music, and gratify enquirers into the early state and history of that elegant art; but, from the analogy constantly to be observed between the original manners of a people and their native Music, afford useful hints to persons engaged in more serious and philosophic studies.

(r) Burney's Present State of Music in Germany, Vol. I. p. 254, and M<sup>r</sup> Donald's Preface, p. 4.

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I N D E X.



# I N D E X.

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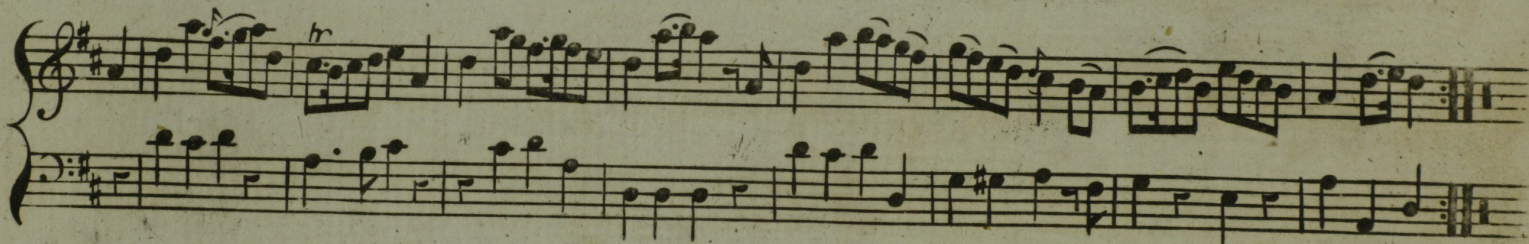
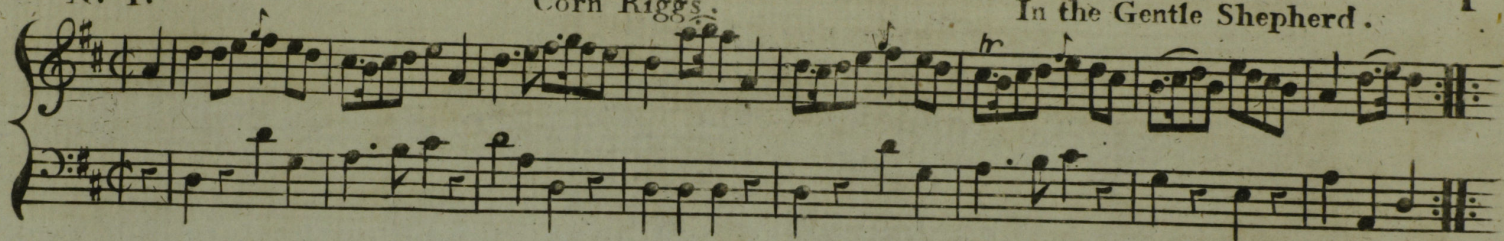


Nº I.

Corn Riggs.

In the Gentle Shepherd.

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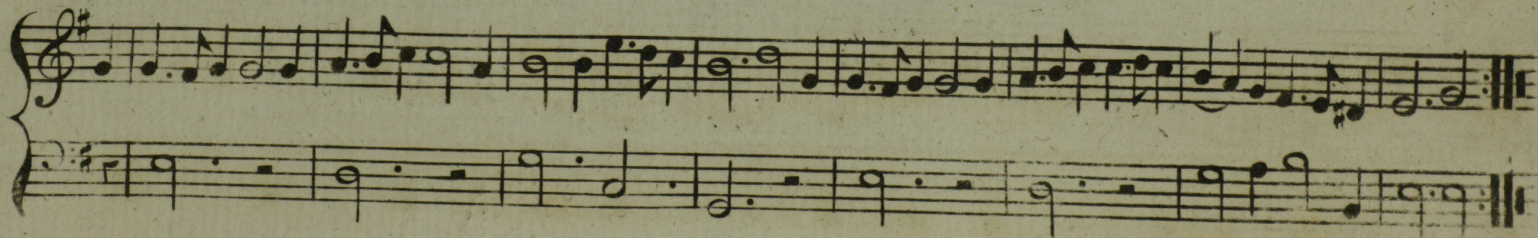
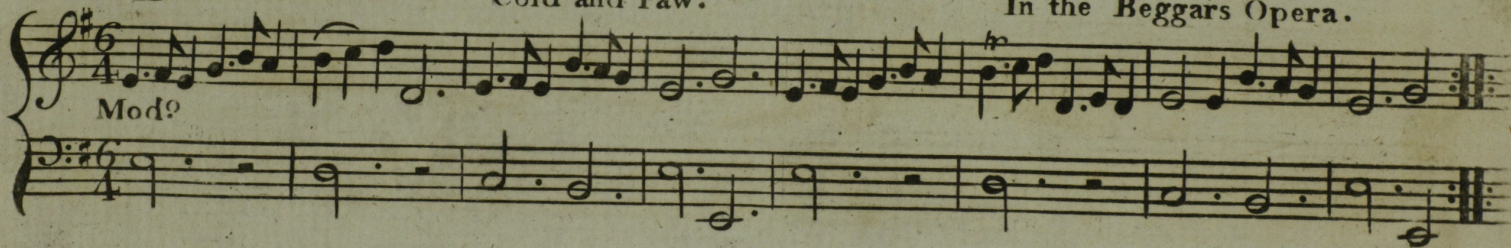


Nº II.

Cold and raw.

In the Beggars Opera.

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2

N<sup>o</sup>. III.

There's nae luck about the House.

Brisk *And are ye sure the news is true & are ye sure the wheel? Is this a time to talk of wark that haste a wheel. Is this a time to tawk of wark when Colin's at the*

*For there's nae luck about the house*  
*door? Give me my cloak I'll to the quay.* **F** *There's nae luck at a' There's little pleasure in the house when a man's a wa' -*

N<sup>o</sup>. IV.

Reel.

In the Gentle Shepherd.

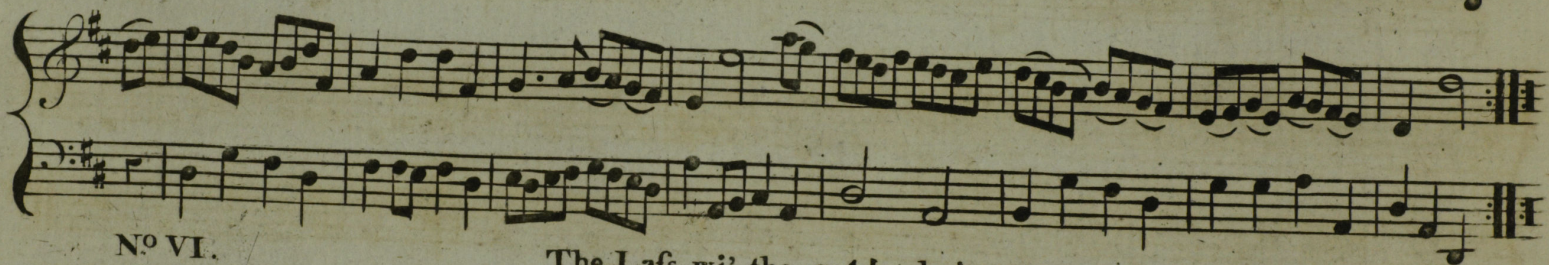
*In the Gentle Shepherd.*



Nº V.

Ofwald's Scots Measure.

3



Nº VI.

The Lads wi' the golden hair.





2 4

No VII.

Maggie Lawder.

In the Highland Reel.

quoth Meg,

my bags

y' drone

order

e Rob, I've

d of thee

e upon the

er.

ssies a'

fars near,

heard of Rob

anter

ake my

w' right

e will

will blow

chanter.

to his bags

e few w' speed,

t the drone he twisted

up a waltz p'd

the green

awly e'

risk it.

one quoth

lay up o'

bob'd a'

he ranter

worth my while to play indeed

n I hae sic a dancer

s hae you

rd y' face

th Meg,

cheeks are

the crimson

es name in

and play

e we lost

Habby Simpson,

liv'd in Fife, baith maid's wife,

e we should come to Inster fair

Oh, wha wad na be in love, wi' bonnie Maggie Lawder a pi-per met her gaunt to fife & speir'd what wast they ca'd her right

scornfully she answer'd him Be gone ye hallan-sha-ker, Jog on your gate ye bladder-skate, my name is Maggie Lawder.

Mag-gie quoth he & by my bags I'm fidgling fain to see ye Sit down by me my bonny bird In troth I winna steer thee, for

I'm a piper to my trade, my name is Rob the ranter The lassies loup as they were daft when I blow up my chanter.

These ten years & a quarter  
We should come to Inster fair Speir ye for Maggie Lawder -



N<sup>o</sup> VIII.

### Earl Douglas's Lamentation.

In Mackbeth.

Handwritten musical score for the first system of the piece 'Liedchen' by J. S. Bach. The system consists of two staves, Treble and Bass, in G major (one sharp) and 3/4 time. The melody in the Treble staff is characterized by frequent sixteenth-note runs and slurs. The Bass staff provides a simple harmonic accompaniment with eighth and quarter notes. The system concludes with a double bar line and repeat dots.

N<sup>o</sup> IX.

A Highland Ree1.

N. IX. A Highland Reel.

6/8

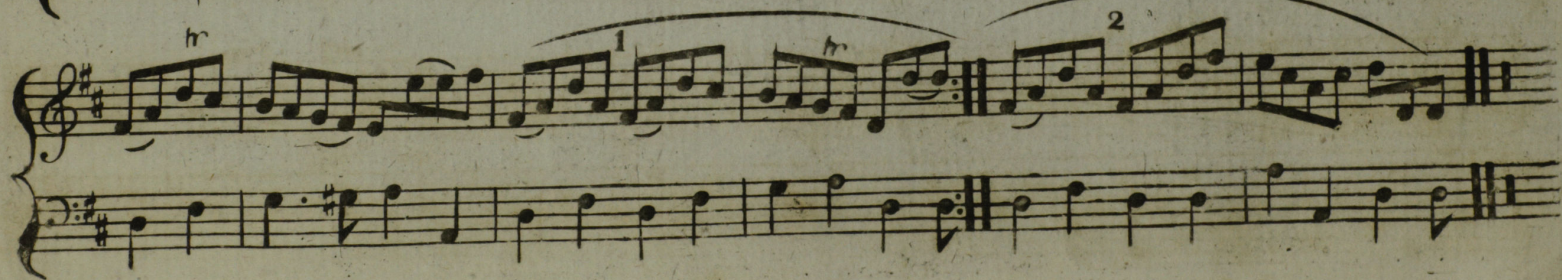


N<sup>o</sup>. X.

I'll gae nae mair to your Town.

N<sup>o</sup>. XI.

Miss Mary Douglas's Reel.





Nº XII.

Cam'ron has got his Wife again.

7

Two systems of musical notation for Nº XII. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system features a melody in the treble staff with several trills marked with a 'tr' and a bass line in the bass staff. The second system continues the melody and bass line, also including trills in the treble staff.

Nº XIII.

Go to the Ew Bughts Marion.

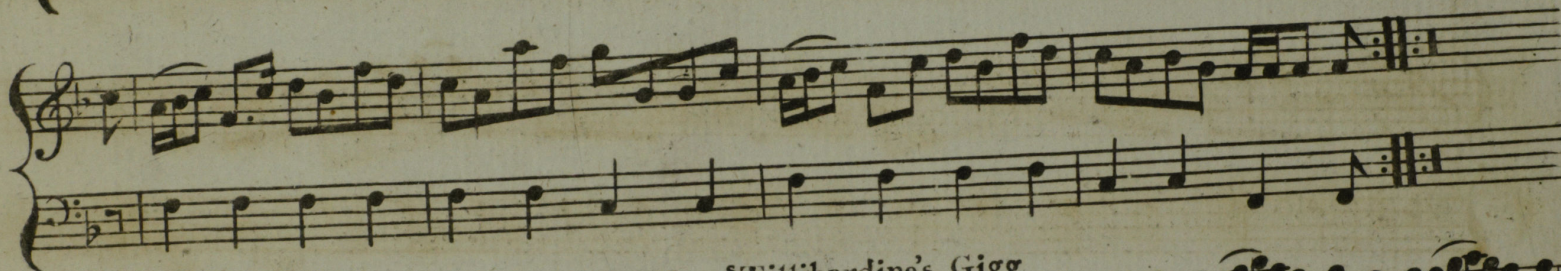
Slow

Two systems of musical notation for Nº XIII. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 2/4. The first system includes the tempo marking 'Slow' below the treble staff. The melody in the treble staff is characterized by many beamed eighth notes, while the bass staff provides a steady accompaniment.



N<sup>o</sup> XIV.

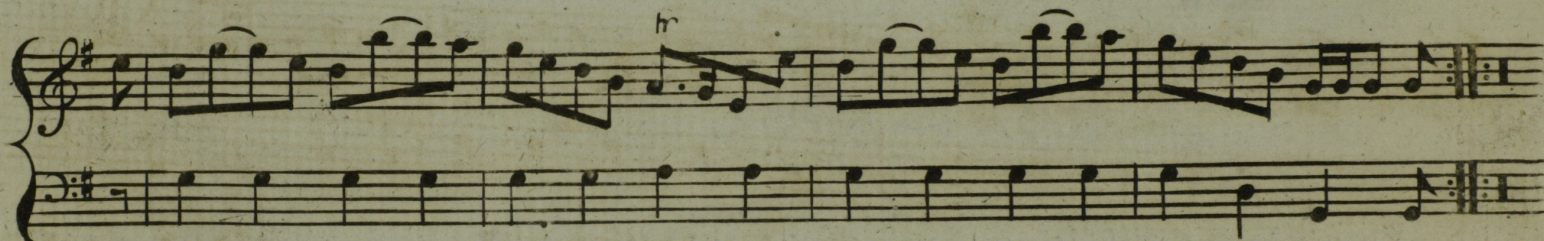
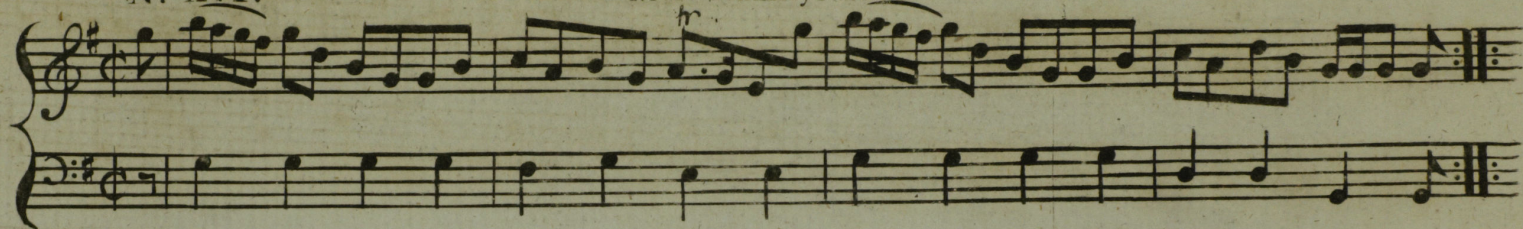
## The Parks of Kilburnie.

N<sup>o</sup> XV.The Marq<sup>s</sup> Tillibardine's Gigg

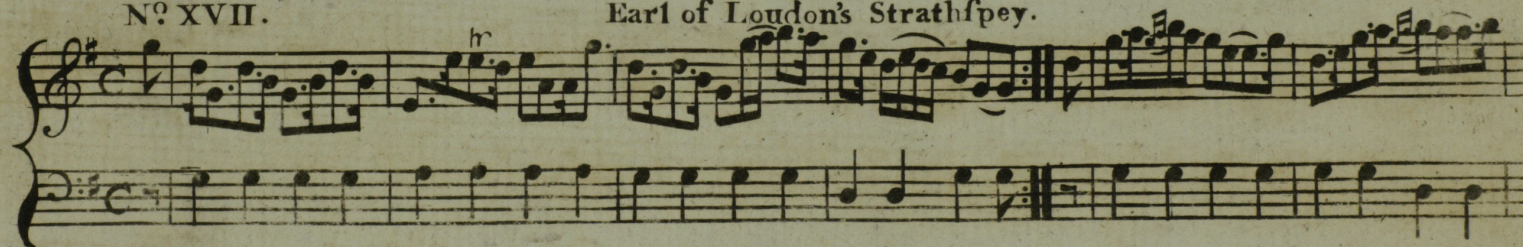


N<sup>o</sup> XVI.

## Miss Ramfey's Reel.

N<sup>o</sup> XVII.

## Earl of Loudon's Strathspey.



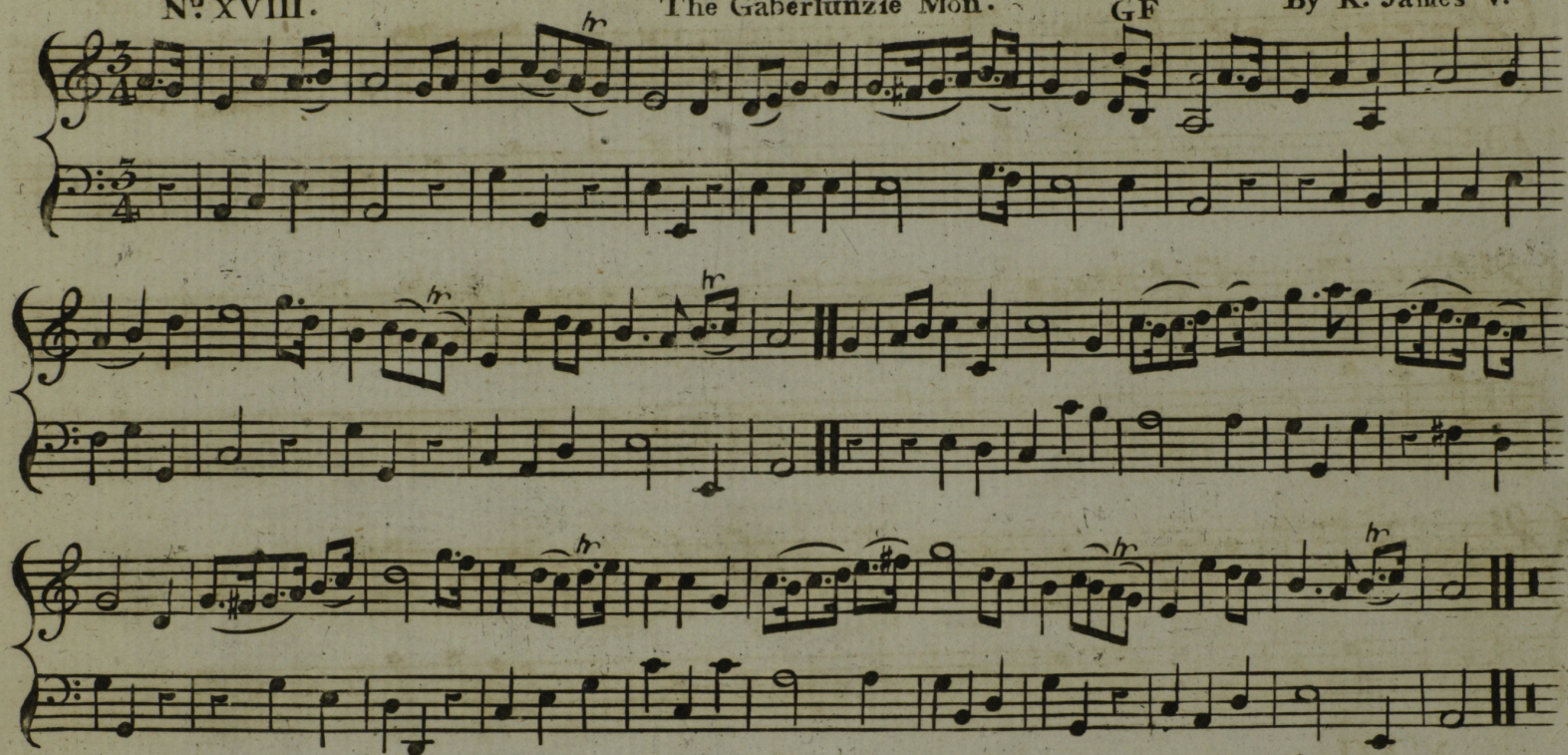


N<sup>o</sup> XVIII.

## The Gaberlunzie Mon.

GF

By K. James V.

N<sup>o</sup> XIX.

## Bheir mi foraidh.

Highland Air.





James V.

N<sup>o</sup>. XX.

Hithil-uil-agus.

Skye Air.

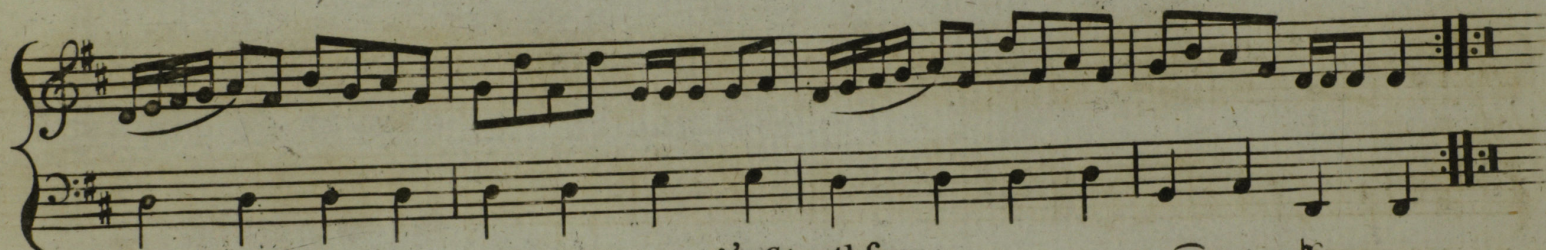
11

N<sup>o</sup>. XXI.

Low lies the mist on Mallavurich.

Highland Air.



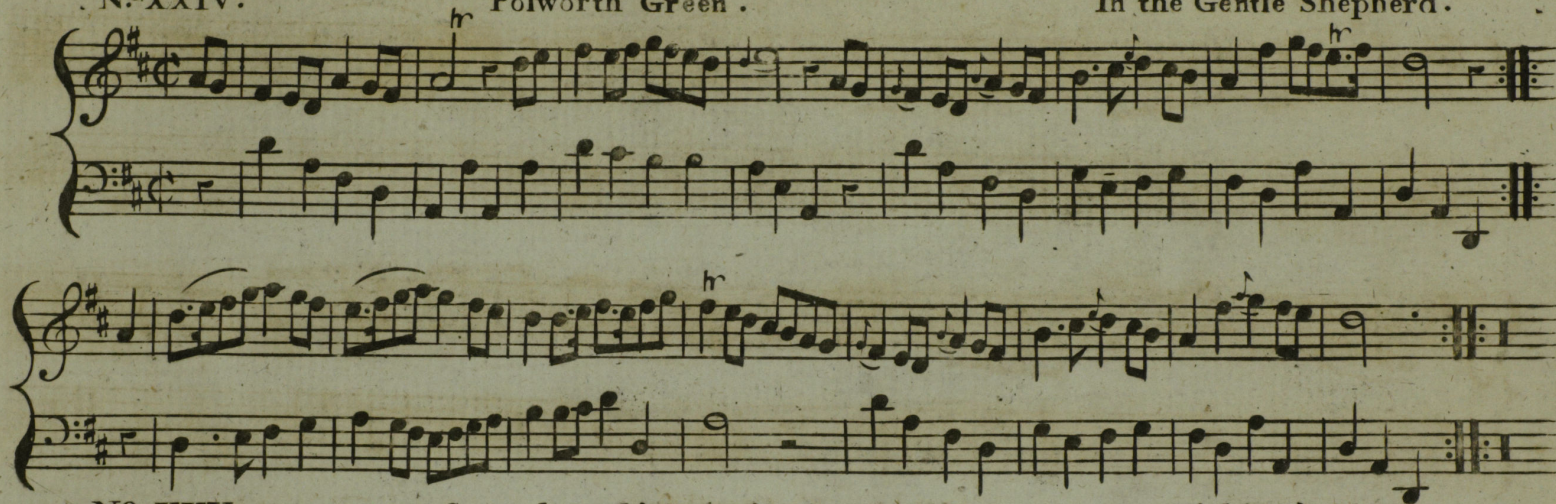




N<sup>o</sup> XXIV.

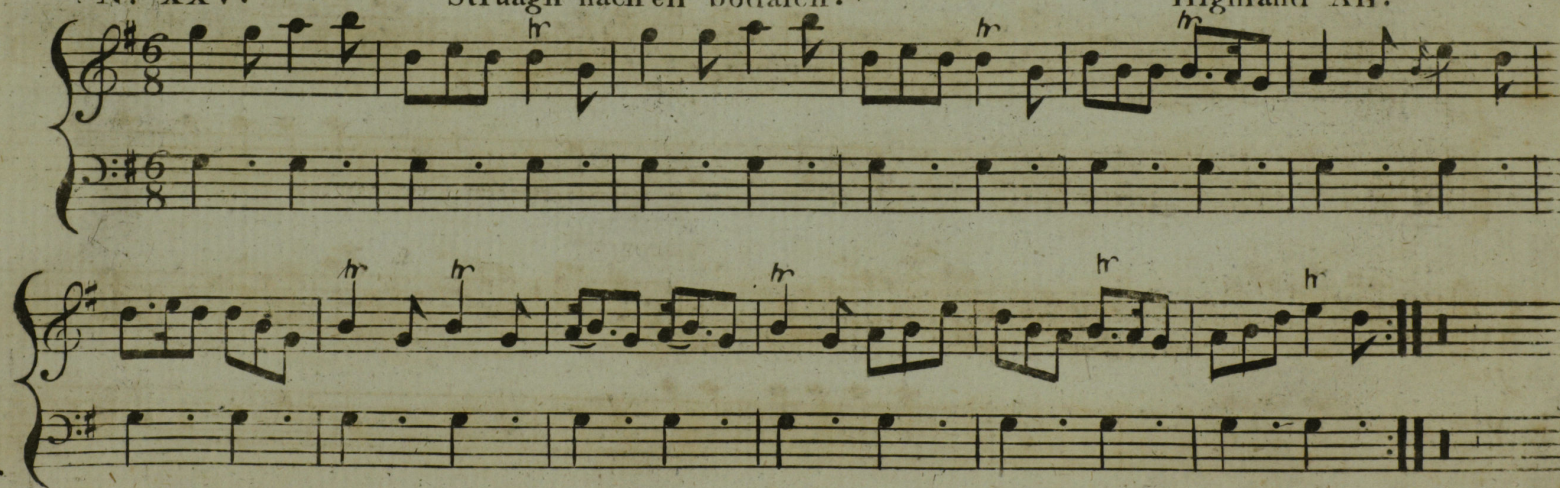
Polworth Green.

In the Gentle Shepherd.

N<sup>o</sup> XXV.

Struagh nach'eil bodaich.

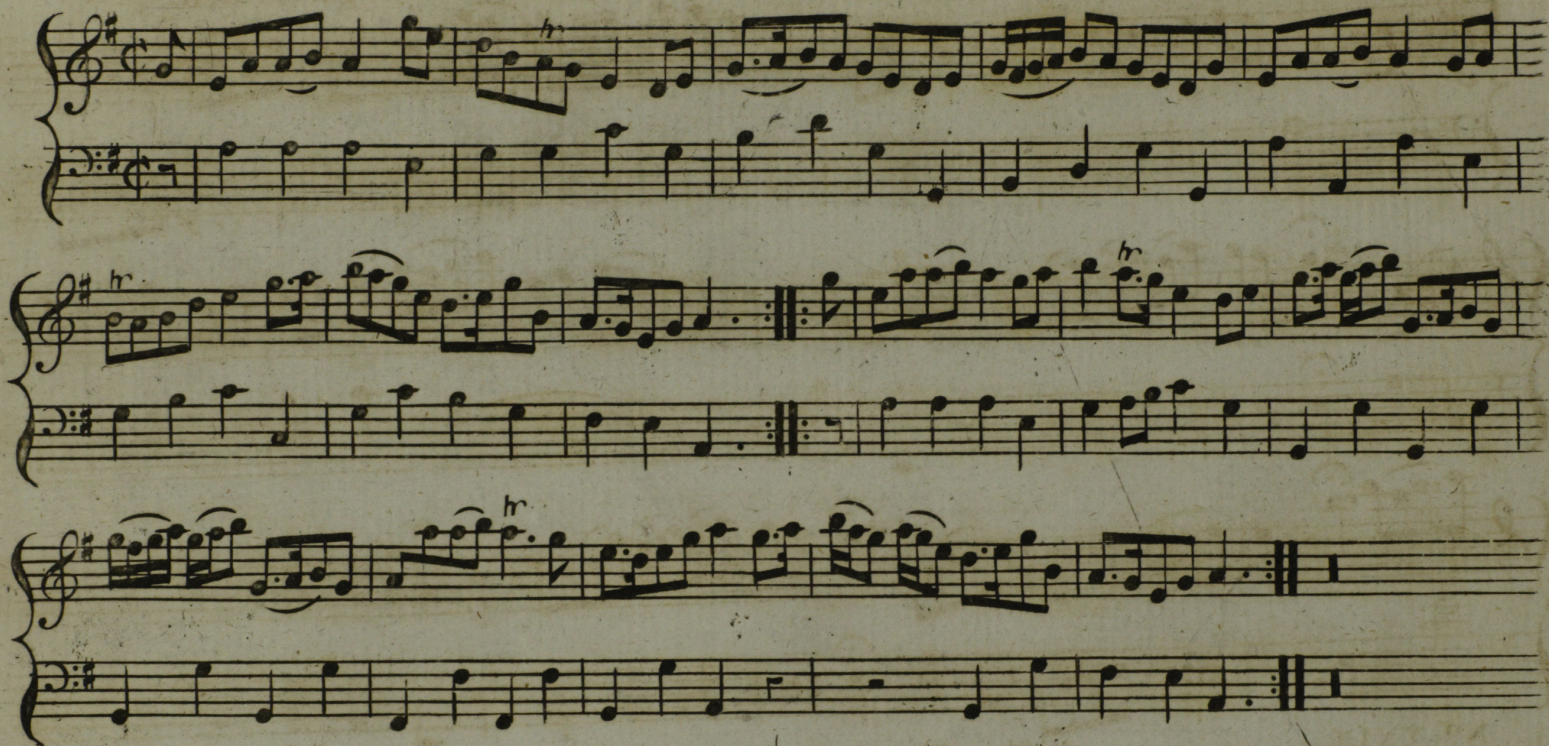
Highland Air.





Peggy is a young thing.

In the Gentle Shepherd.



No XXVII.

A Highland Reel.





Nº XXVIII.

Roslin Castle.

In the Highland Reel.

15

Handwritten musical score for "Roslin Castle. In the Highland Reel." The score is written for two staves (treble and bass clef) and consists of three systems. The first system has a common time signature 'C'. The second and third systems have a key signature change to one sharp (F#) and a common time signature 'C'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs (double bar lines with dots) at the end of the first and third systems.

Nº XXIX.

A Skye Dance.

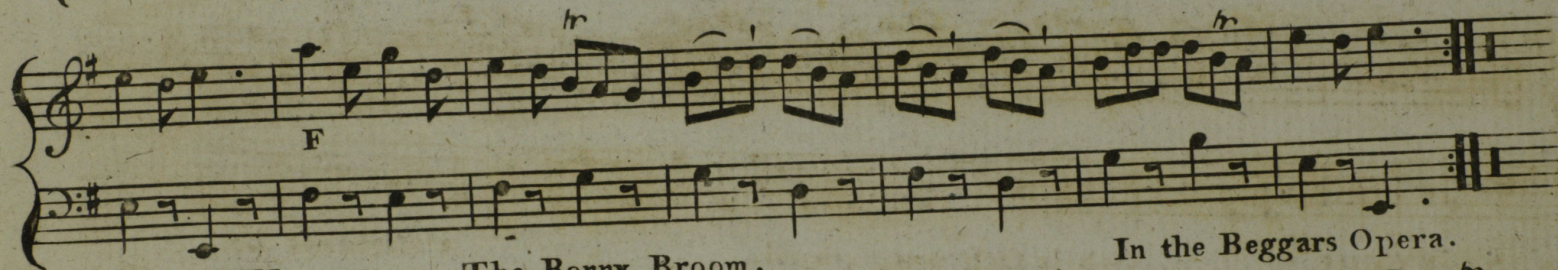
Handwritten musical score for "A Skye Dance." The score is written for two staves (treble and bass clef) and consists of one system. The key signature is one sharp (F#) and the time signature is common time 'C'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs (double bar lines with dots) at the end of the piece.



N<sup>o</sup> XXX.

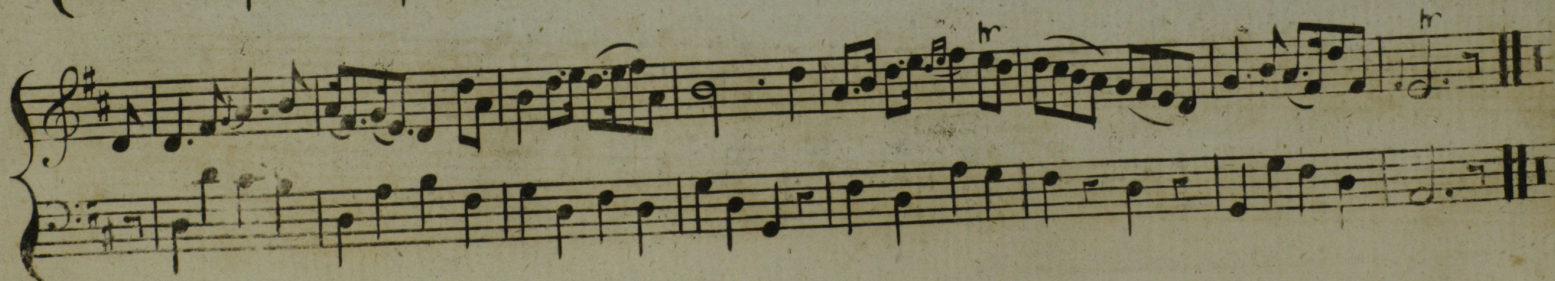
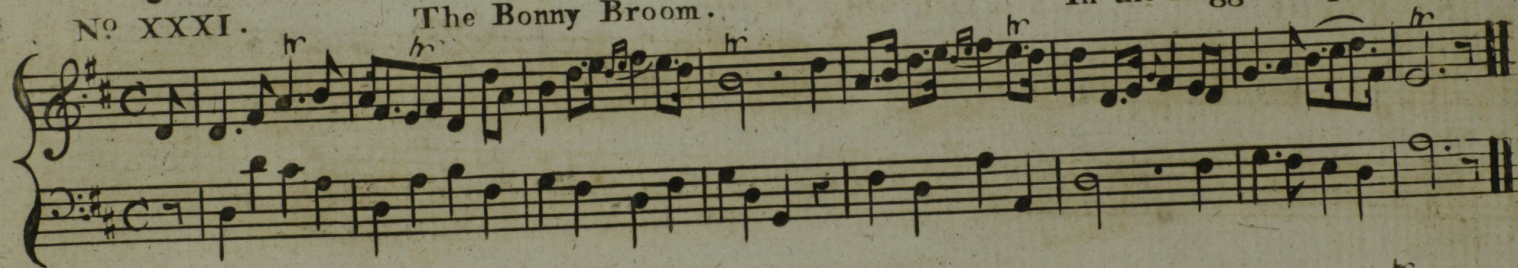
## The Seal-Fisher's Song.

A Highland Air.

N<sup>o</sup> XXXI.

## The Bonny Broom.

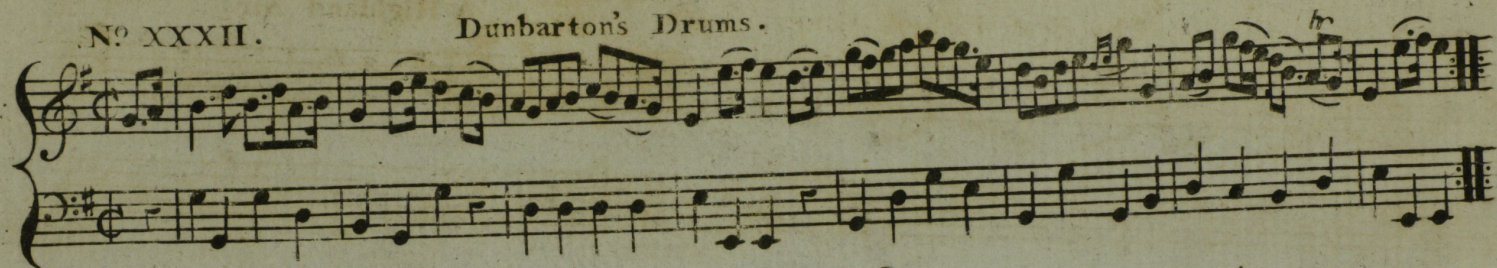
In the Beggars Opera.





N<sup>o</sup> XXXII.

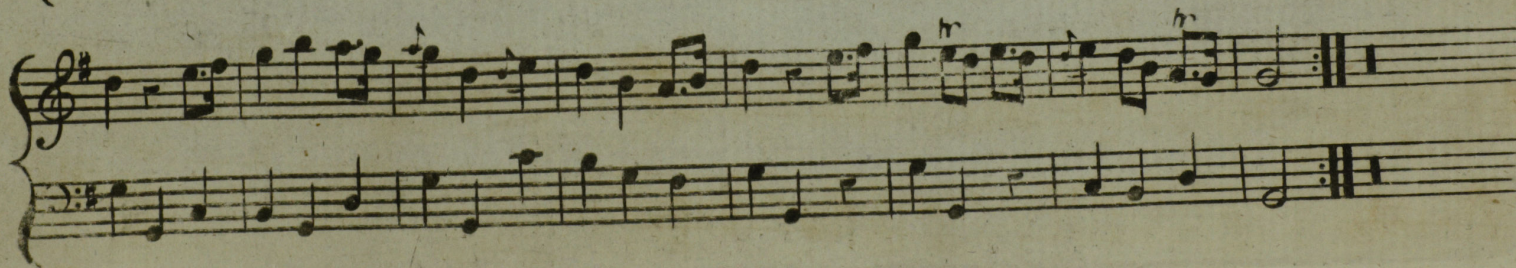
## Dunbarton's Drums.

N<sup>o</sup> XXXIII.

## Och is Och mar ata mi.

## A Highland Air.

Slow.

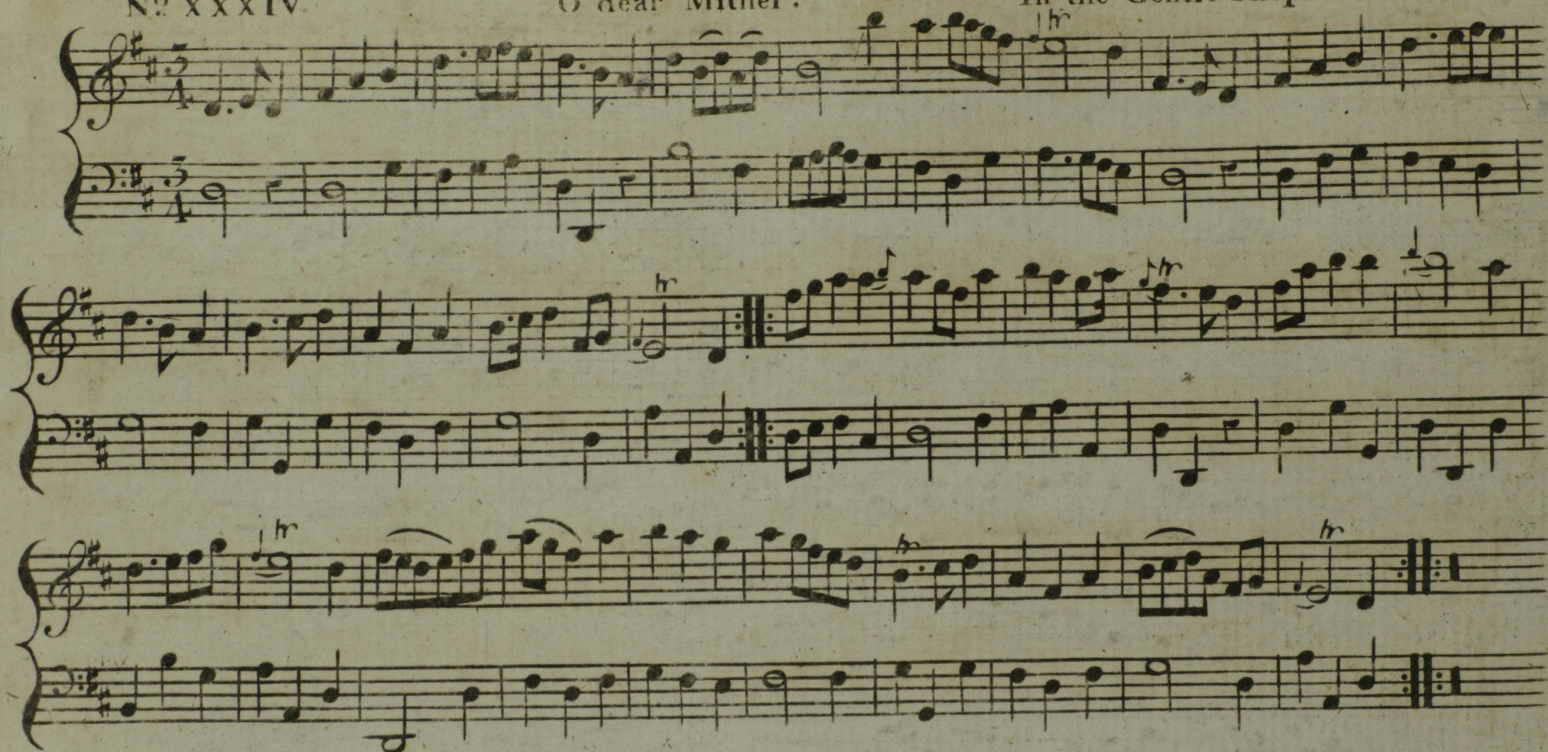




N<sup>o</sup> XXXIV.

O dear Mither.

In the Gentle Shepherd.

N<sup>o</sup> XXXV.

Lafs if I come near you.

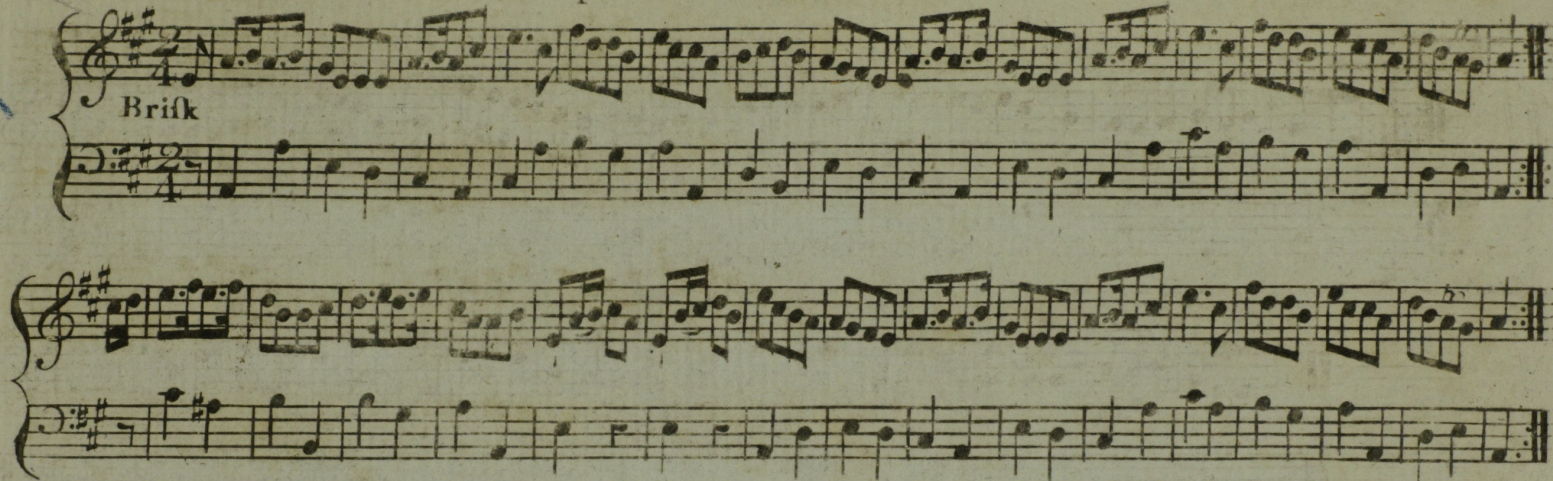




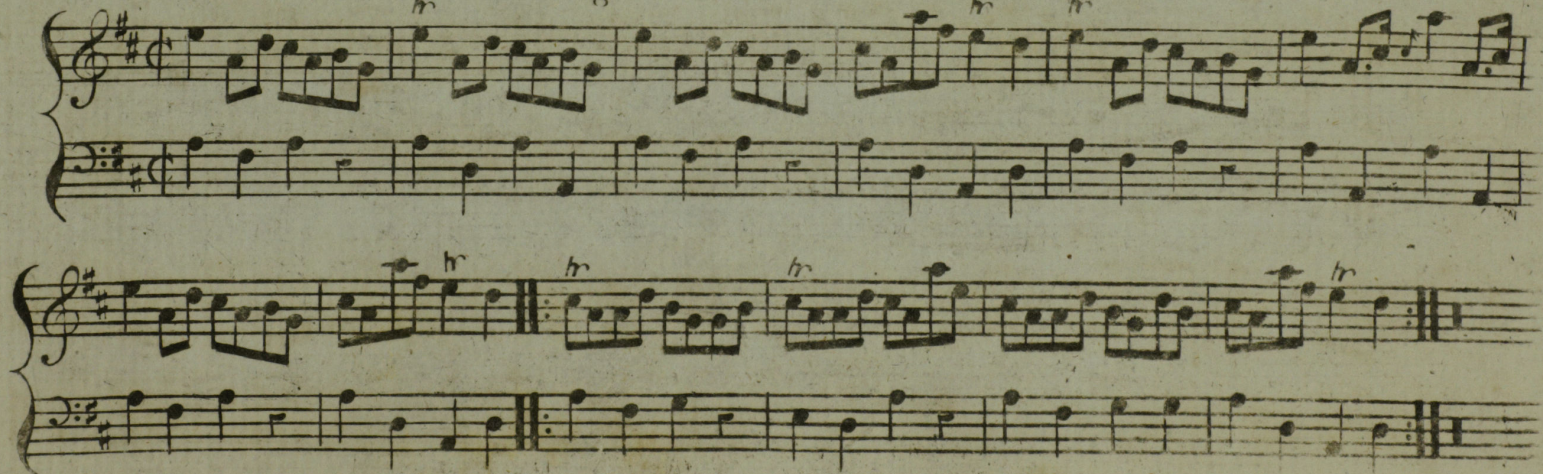
N<sup>o</sup> XXXVI.

## Capt. Macintosh's Favourite.

Brisk

N<sup>o</sup> XXXVII.

## A Highland Reel.





hurricanes rise &  
rise every wind

20

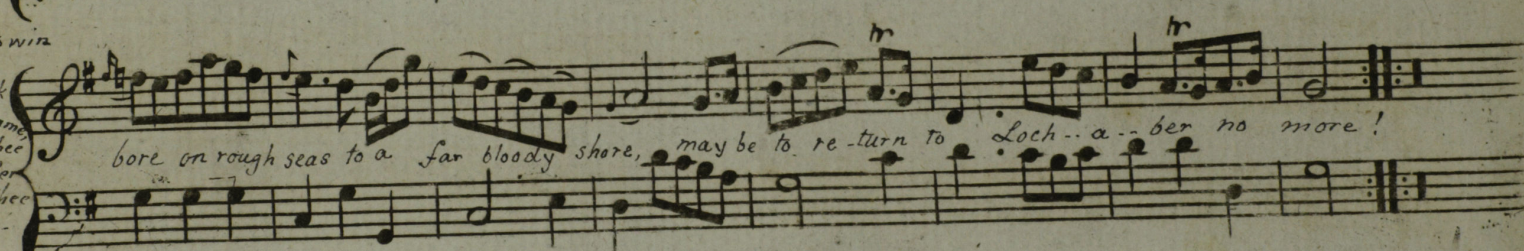
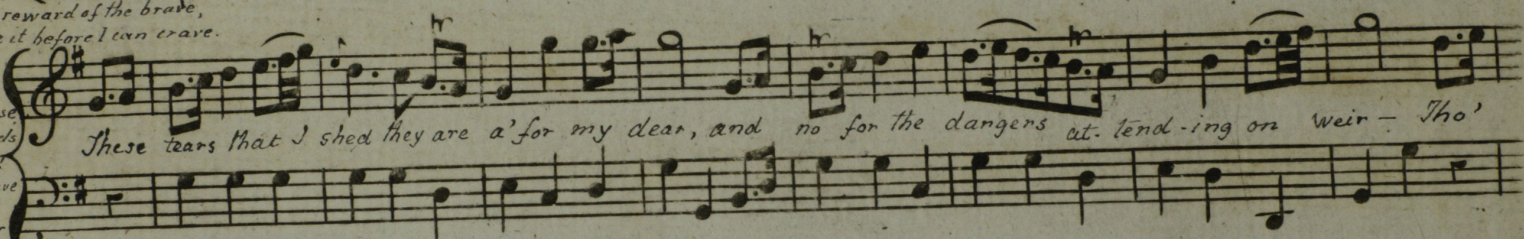
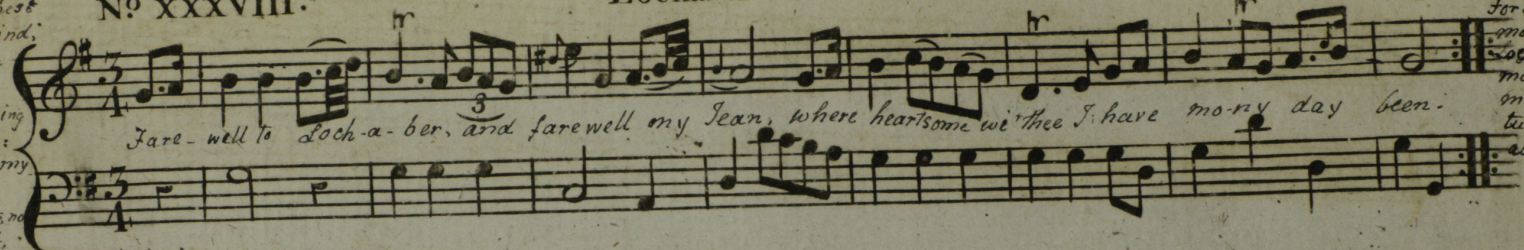
I ne'er make a tempest  
ke that in my mind,  
deest of thunder on  
deest waves roar,  
naething like leaving  
love on the shore:  
ve thee behind me, my  
rt is sair pain'd,  
se that's inglorious, no  
ne can be gain'd,  
beauty & love's thereward of the brave,  
I must deserve it before I can crave.

Nº XXXVIII.

Lochaber.

In Mackbeth.

For Lochaber  
more  
Lochaber  
more we  
may be re-  
turn to Loch-  
aber no more



Nº XXXIX.

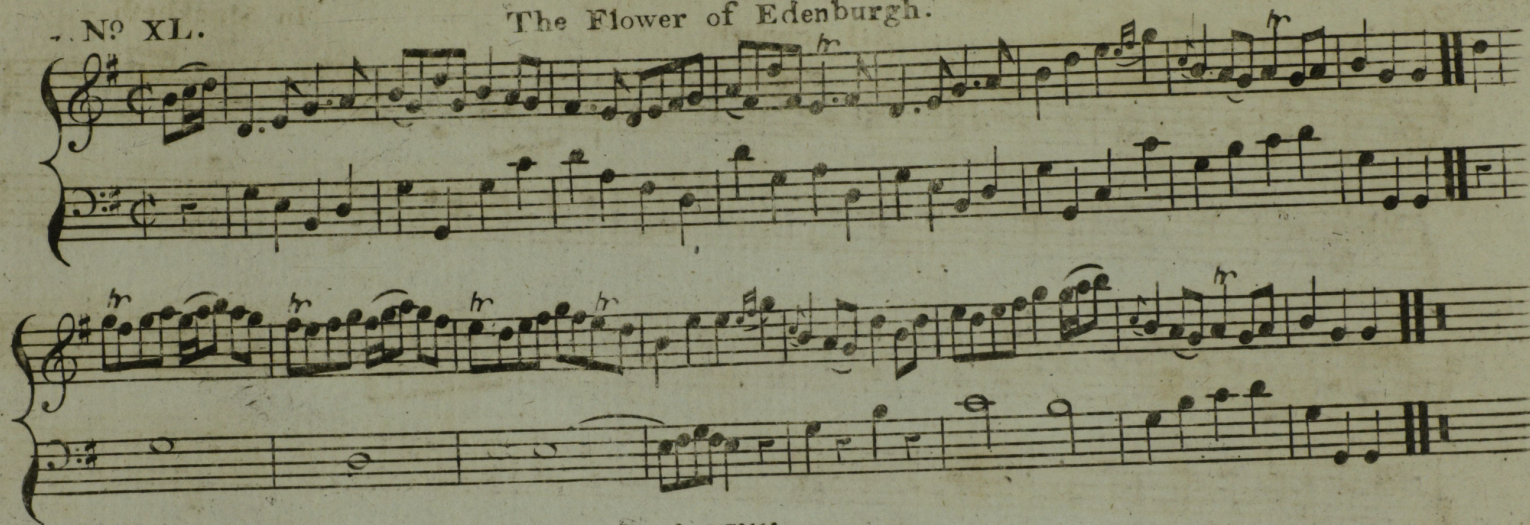
Capt. Ross's Reel.





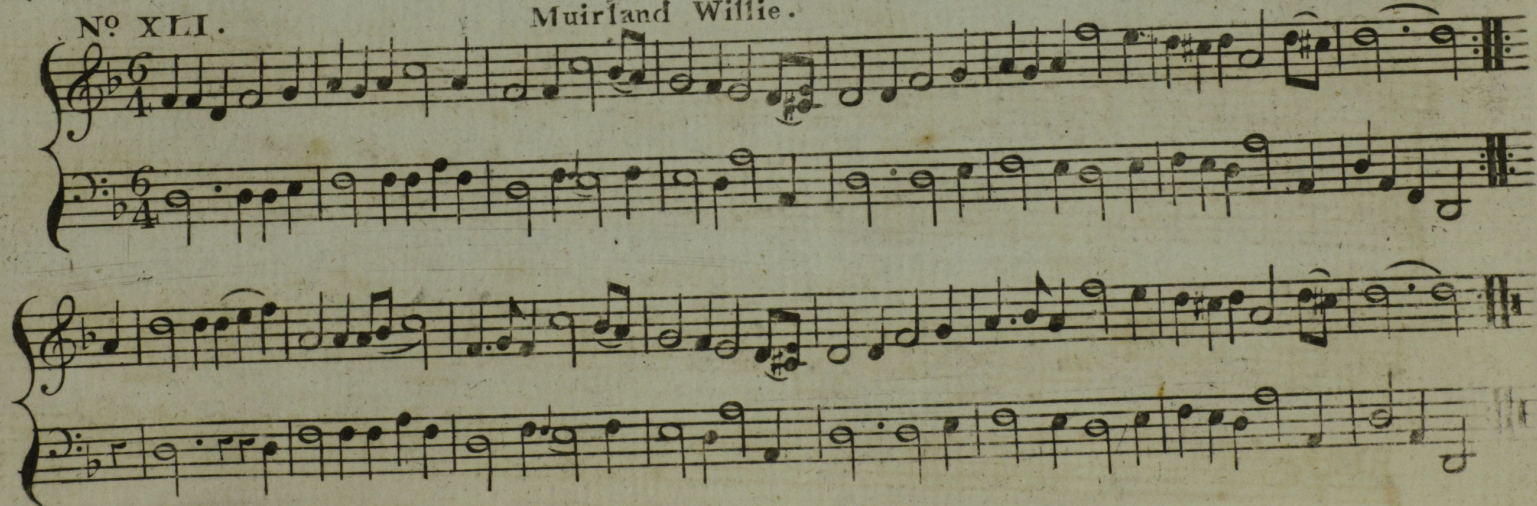
## No XL.

## The Flower of Edinburgh.



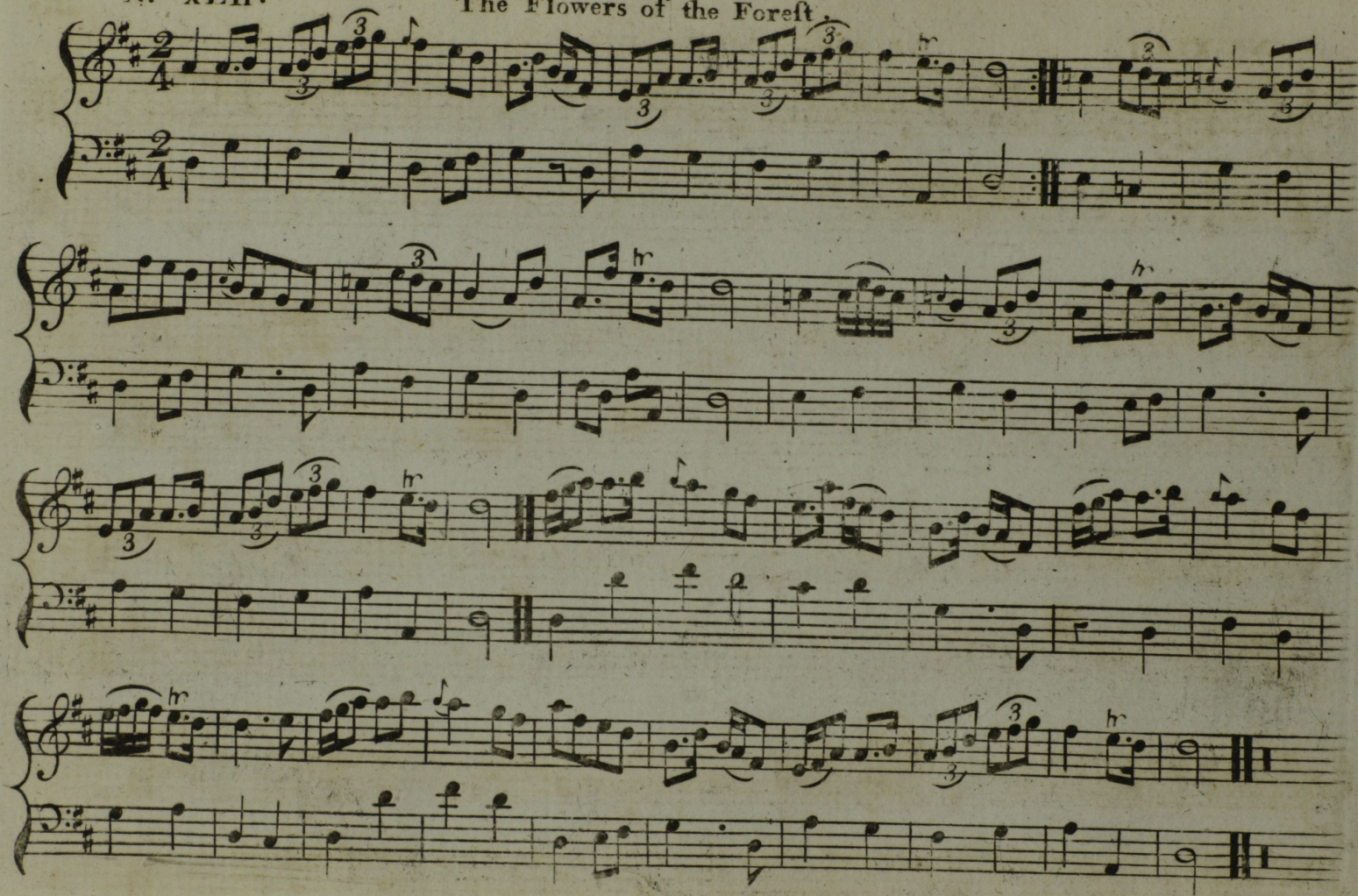
## No XLI.

## Muirland Willie.





## The Flowers of the Forest.





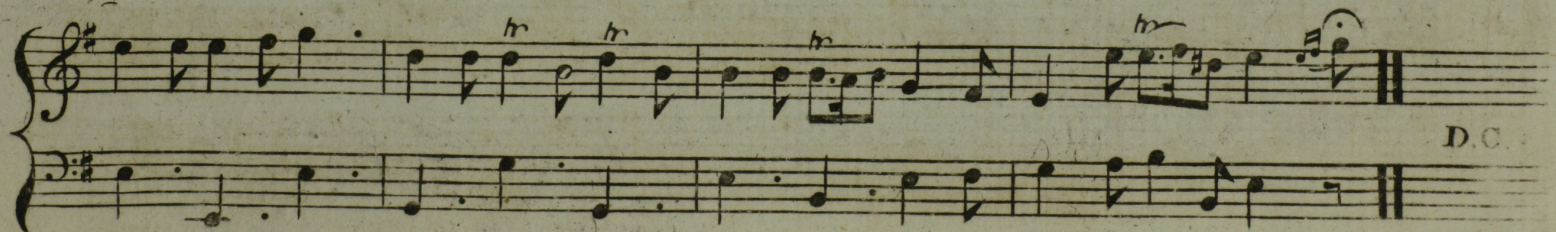
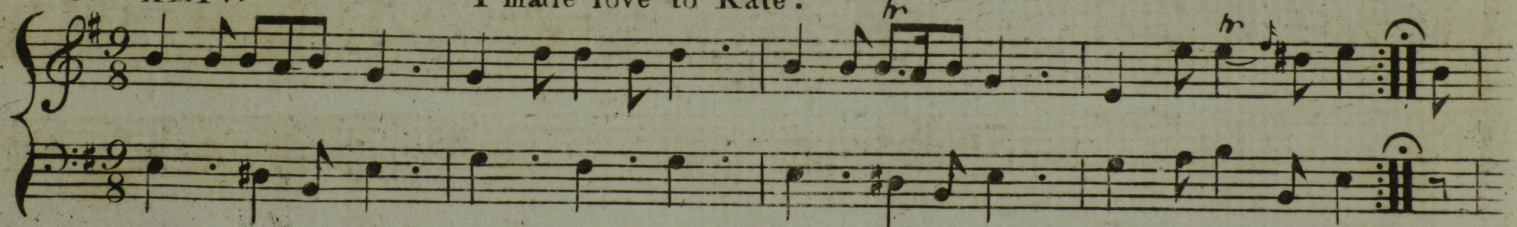
N<sup>o</sup> XLIII.

## Sr Norman McLeod's Lament.

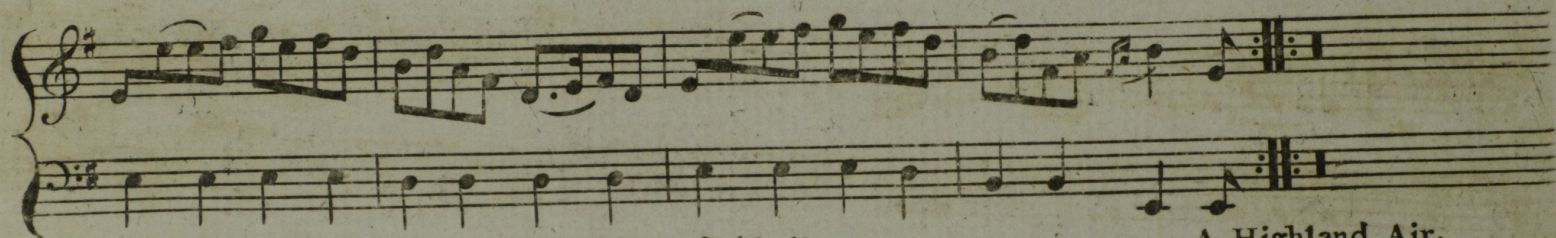
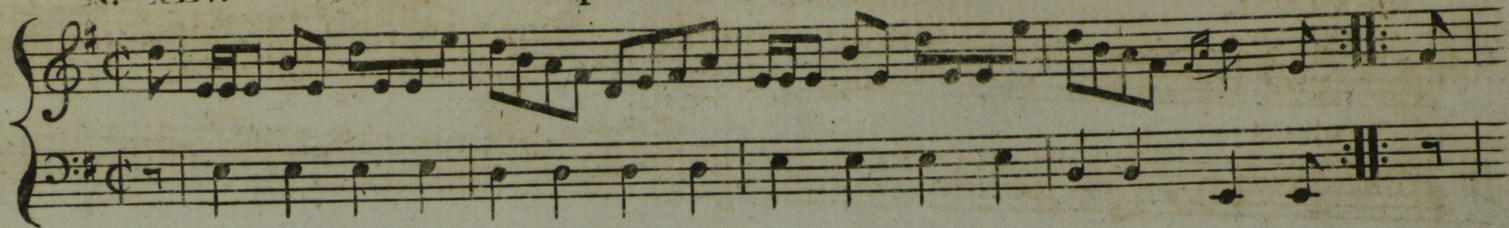
## A Skye Air.

N<sup>o</sup> XLIV.

## I made love to Kate.

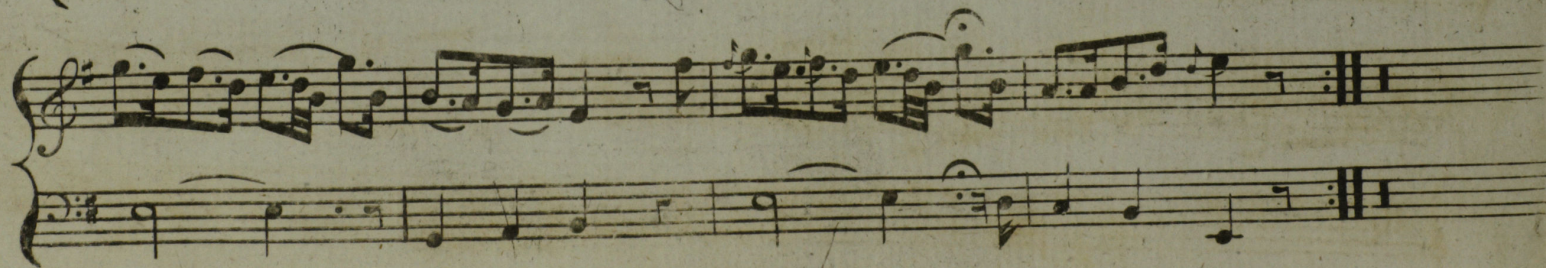
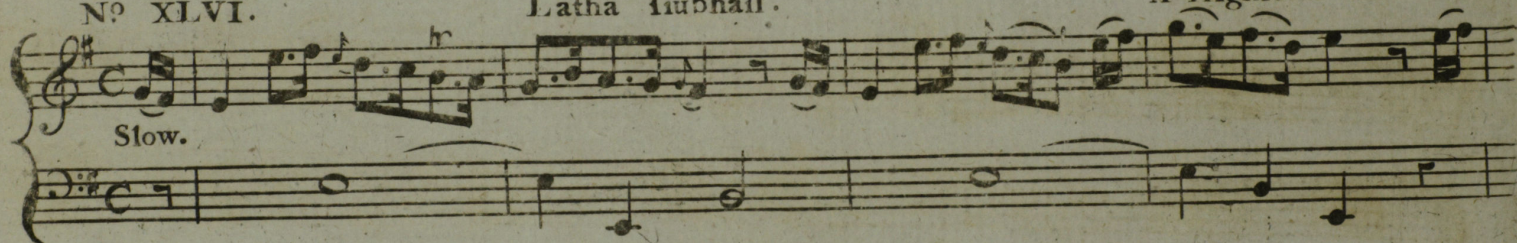




N<sup>o</sup> XLVI.

Latha fiubhail.

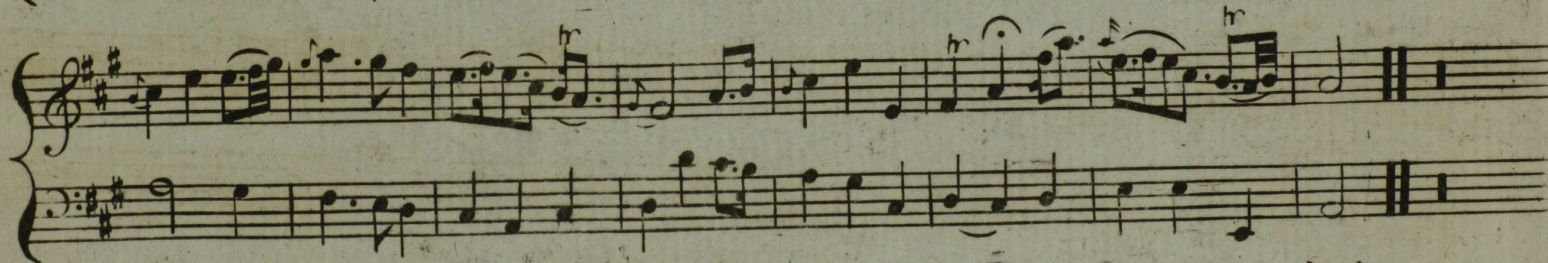
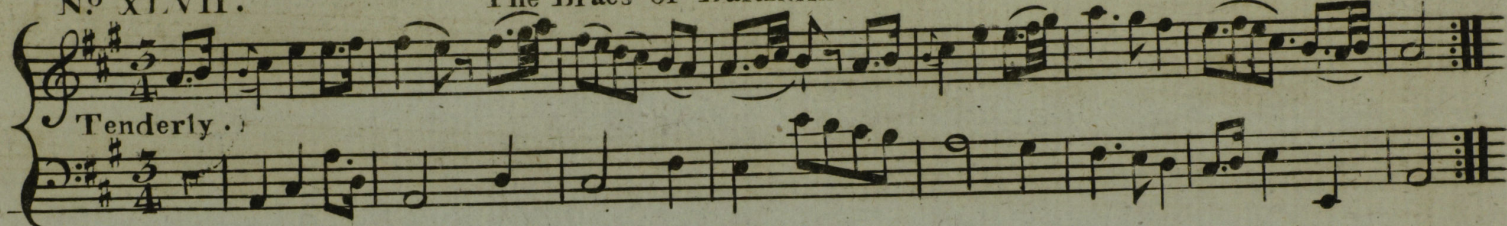
A Highland Air.





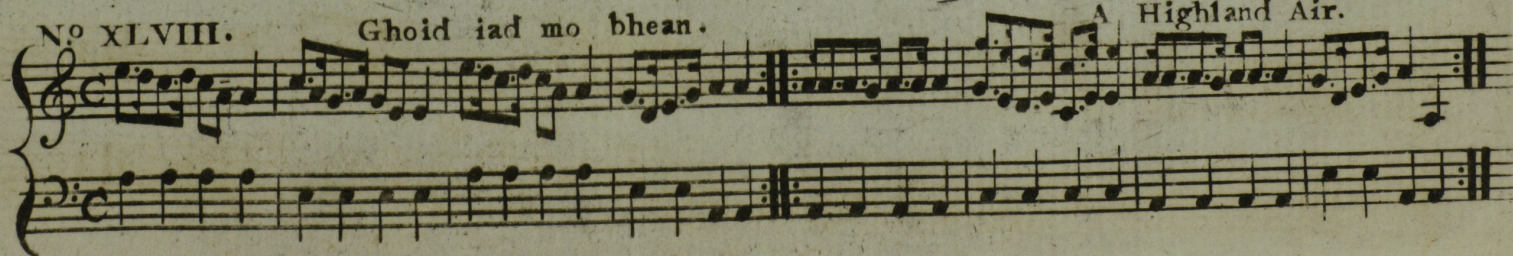
N<sup>o</sup> XLVII.

## The Braes of Balandin.

In Mackbeth. *hr*N<sup>o</sup> XLVIII.

## Ghoid iad mo bhean.

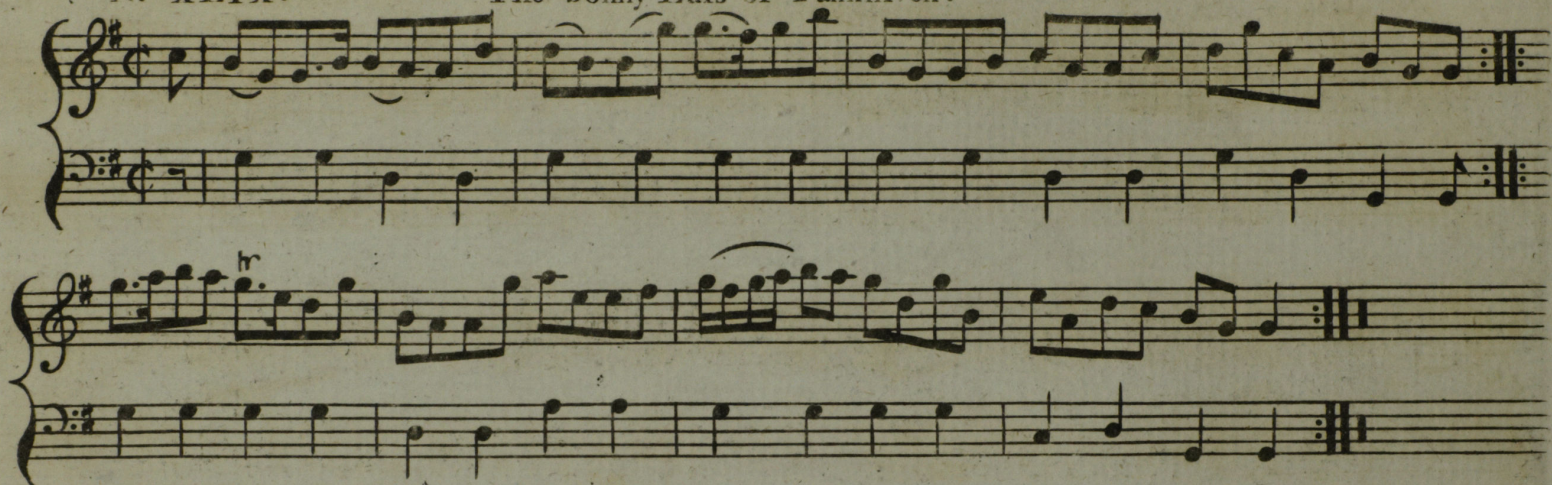
A Highland Air.



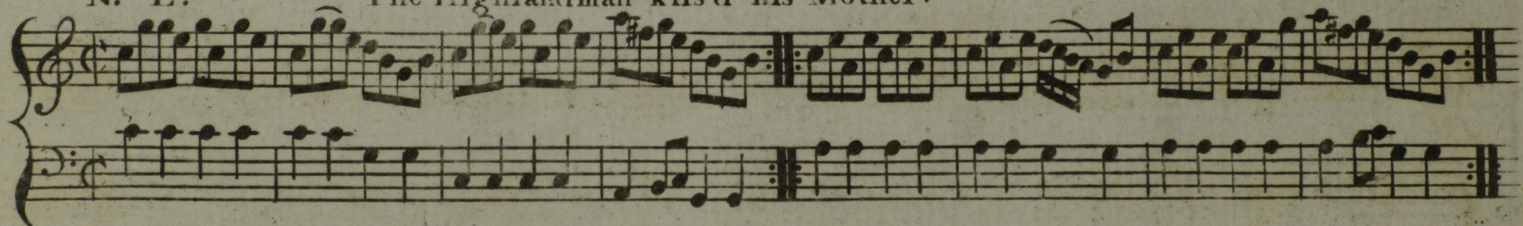


N<sup>o</sup> XLIX.

## The bonny Lads of Farnhiven.

N<sup>o</sup> L.

## The Highlandman kiss'd his Mother.

N<sup>o</sup> LI.

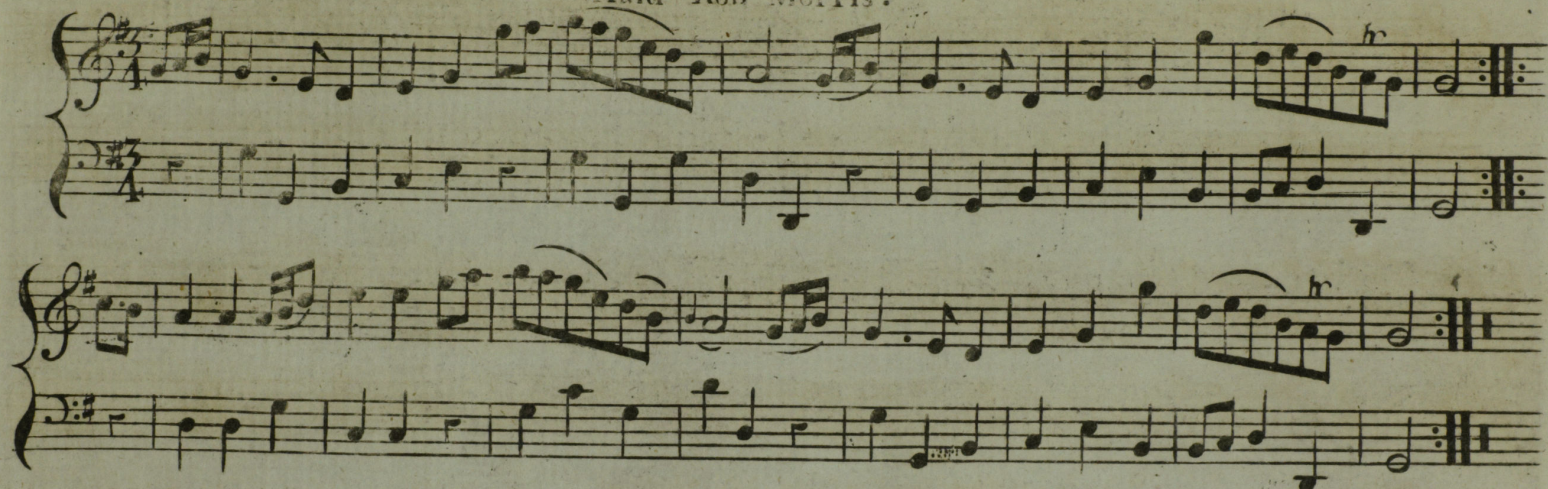
## The Ploughman.



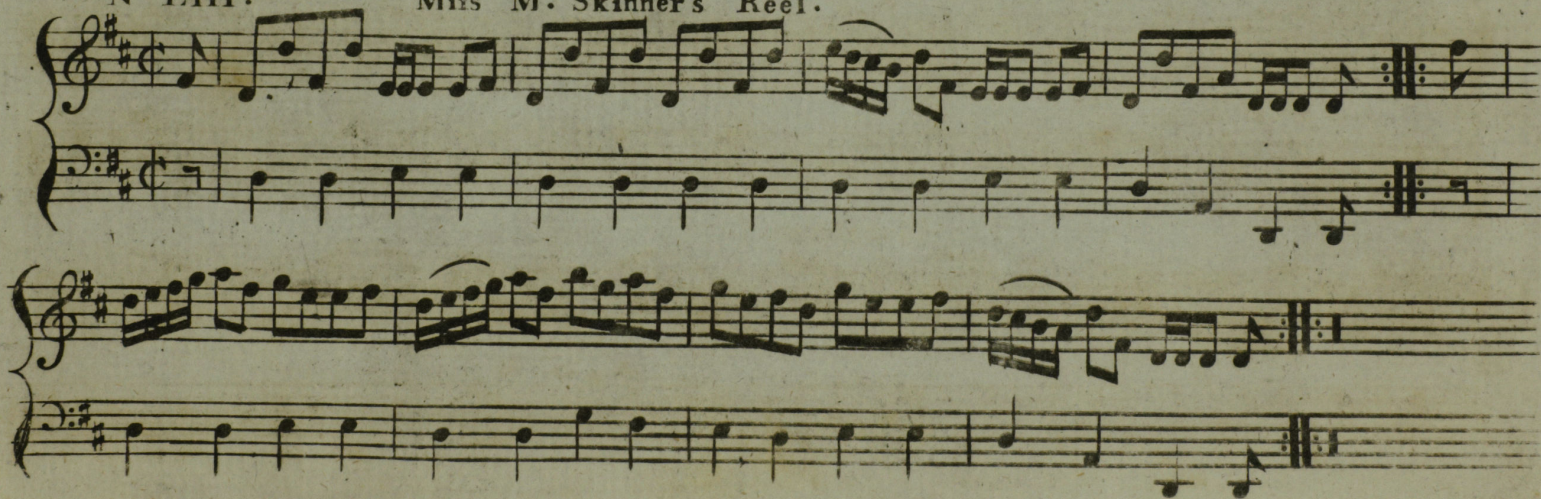


N<sup>o</sup> LII.

## Auld Rob Morris.

N<sup>o</sup> LIII.

## Miss M. Skinner's Reel.

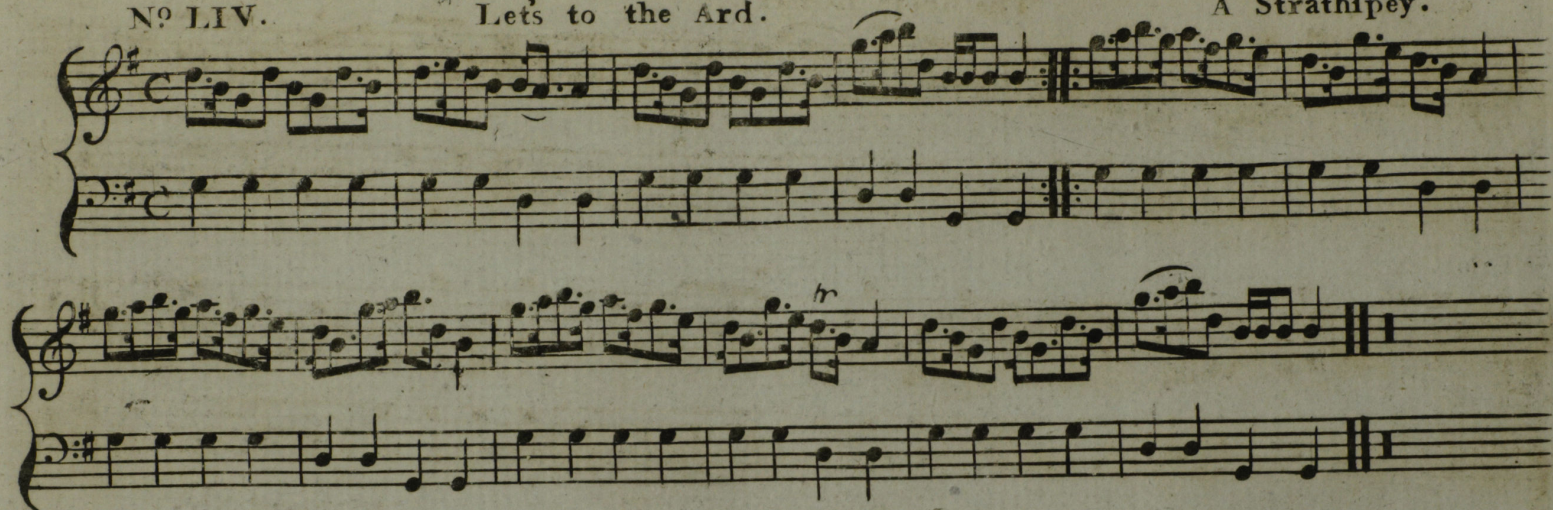




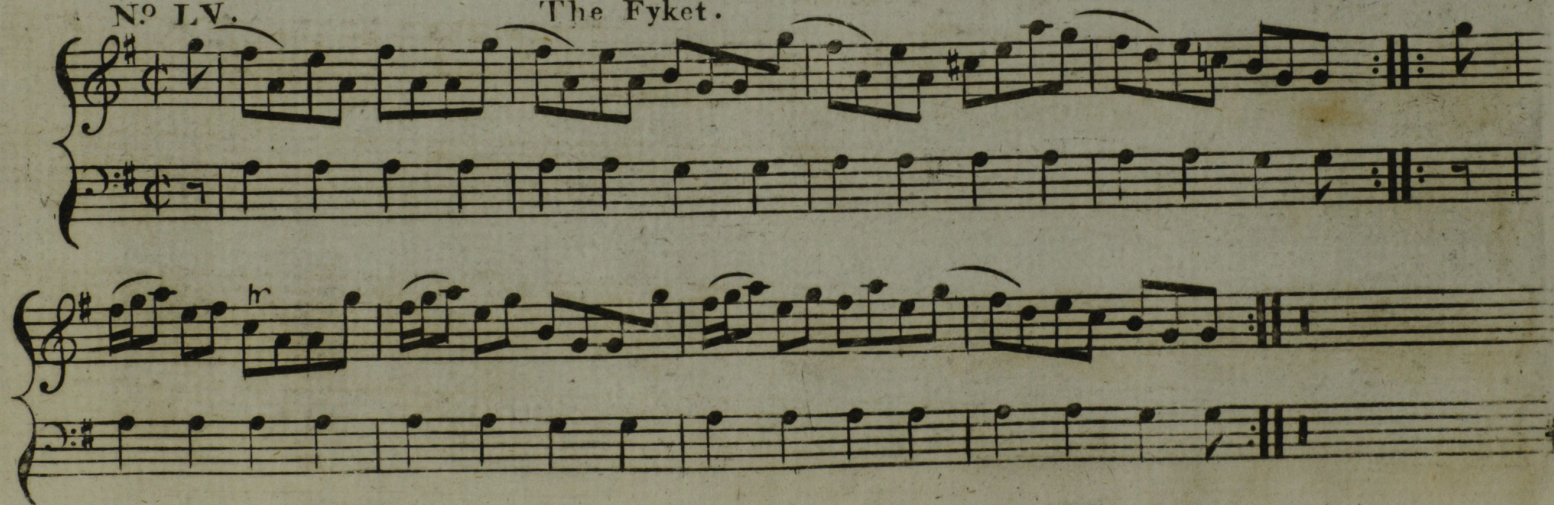
N<sup>o</sup> LIV.

## Let's to the Ard.

## A Strathspey.

N<sup>o</sup> LV.

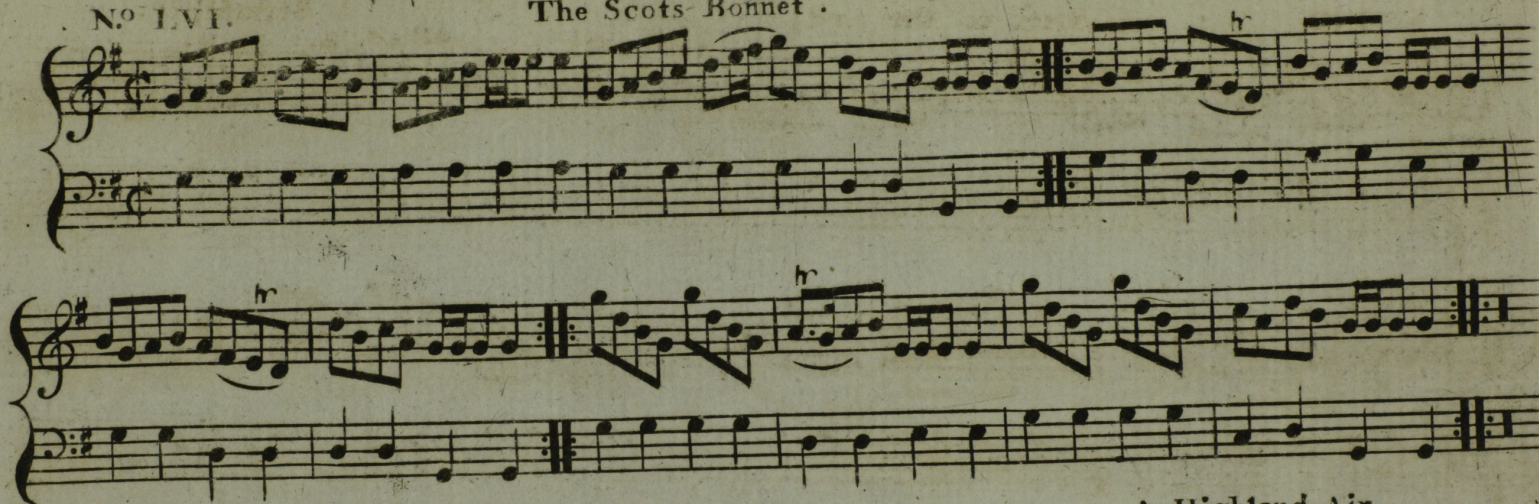
## The Fyket.





## No. LVI.

## The Scots Bonnet.



## No. LVII.

## Noch gur faoin.

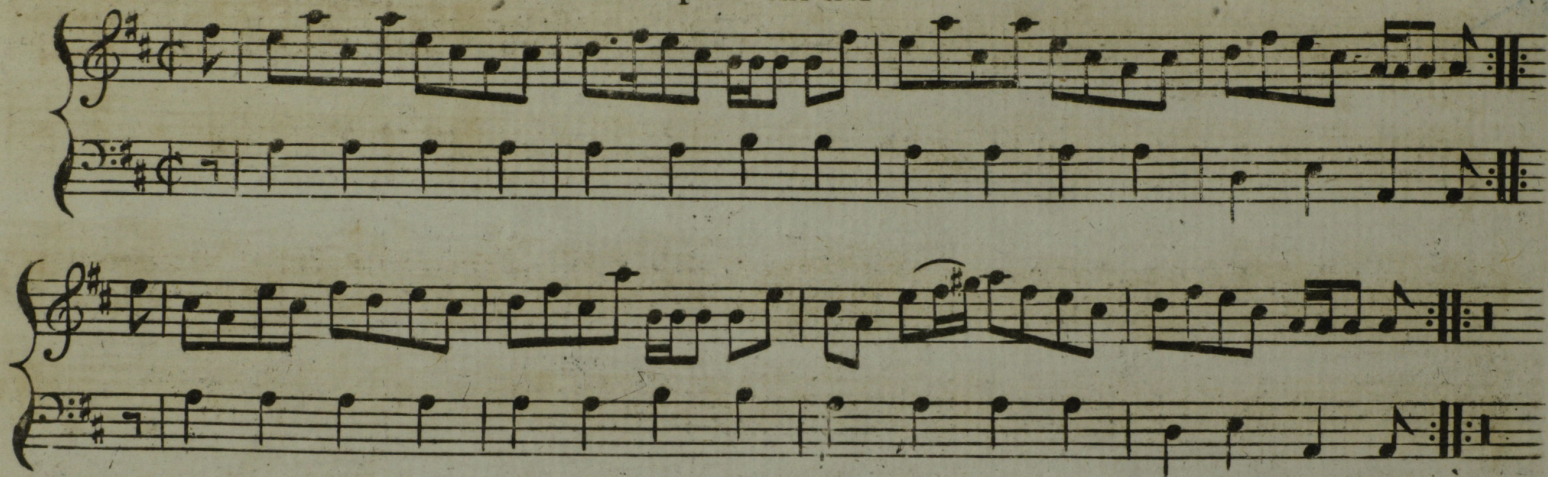
## A Highland Air.



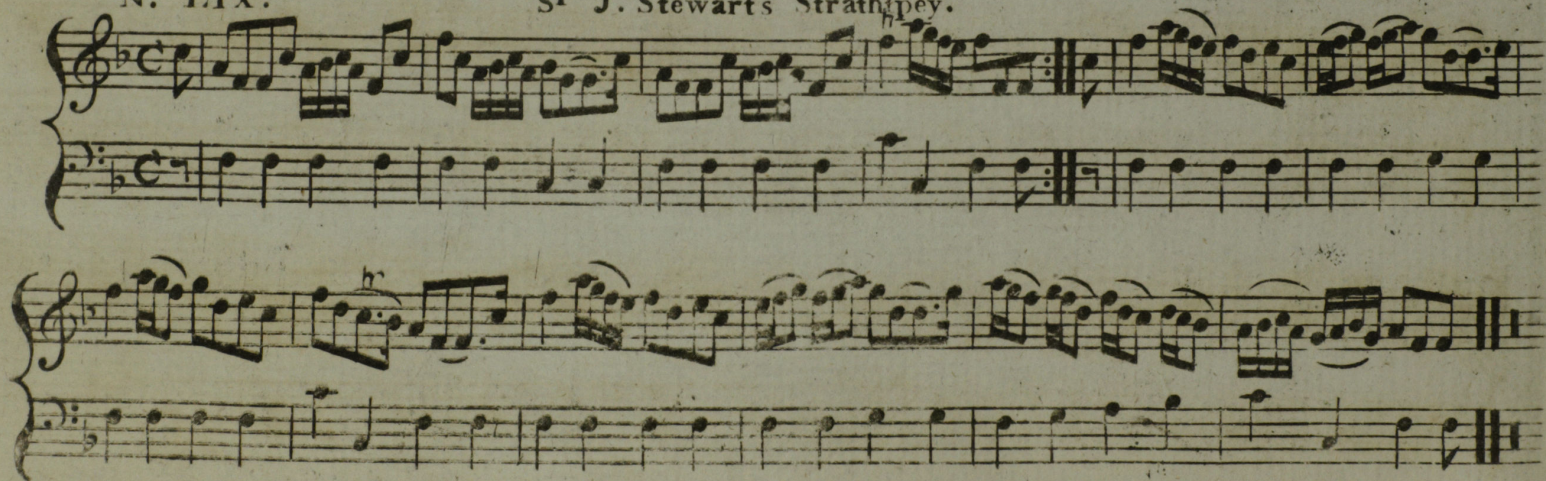


N<sup>o</sup> LVIII.

He hirpled till her.

N<sup>o</sup> LIX.

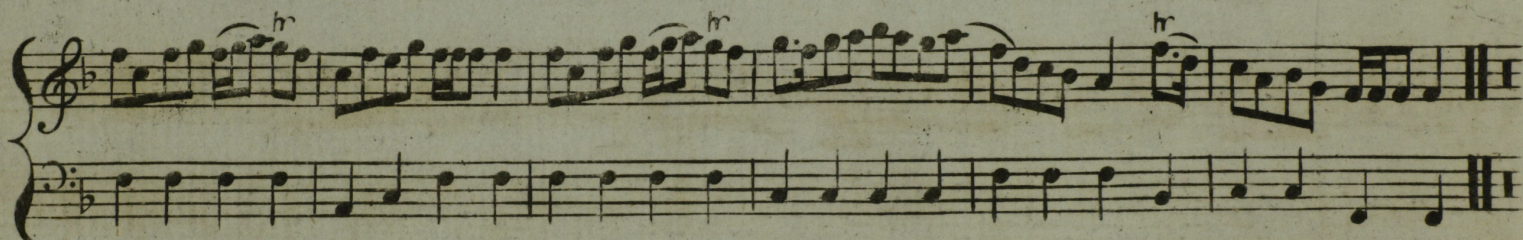
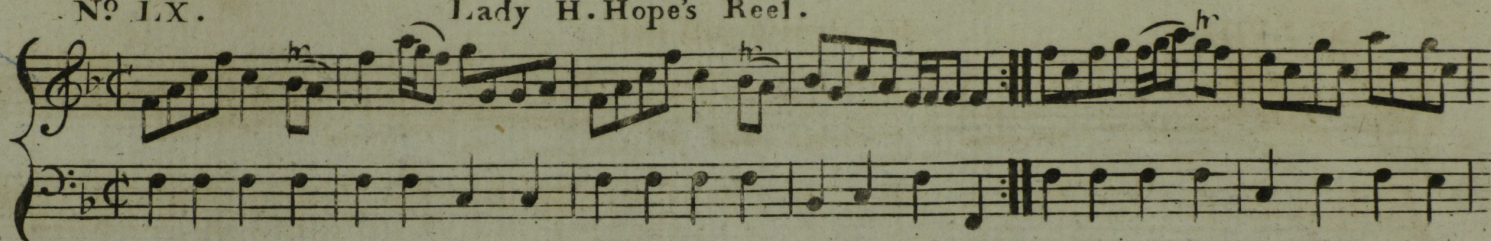
Sr J. Stewart's Strathspey.





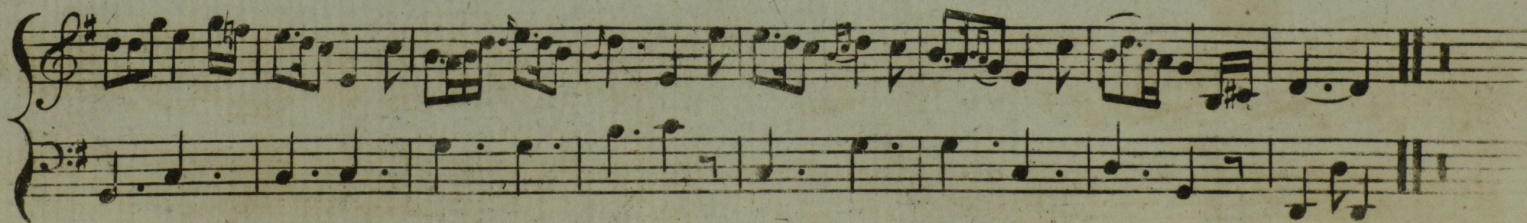
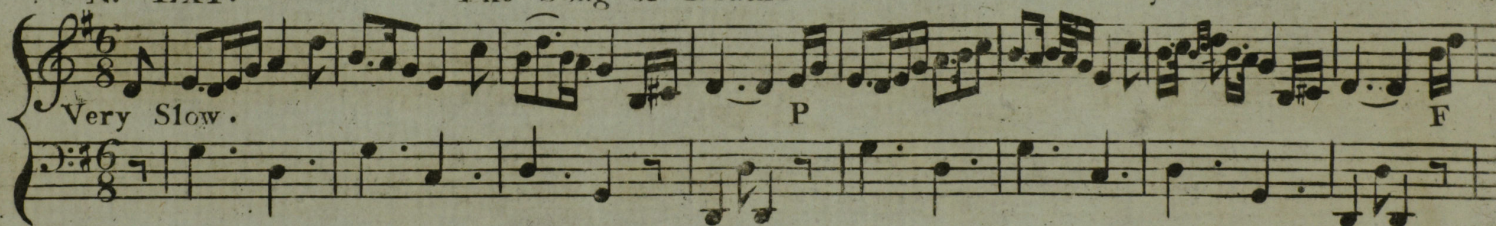
N<sup>o</sup> LX.

## Lady H. Hope's Reel.

N<sup>o</sup> LXI.

## The Song of Death.

## A Skye Air.



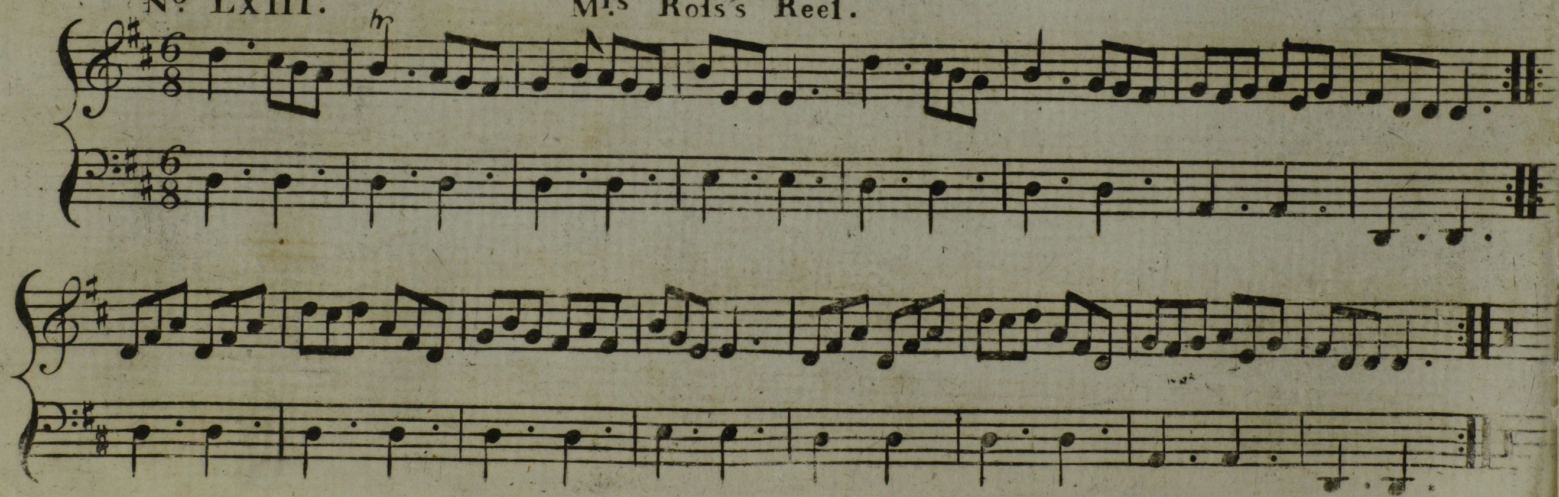


N<sup>o</sup> LXII.

## Tulloch Gorm.

N<sup>o</sup> LXIII.

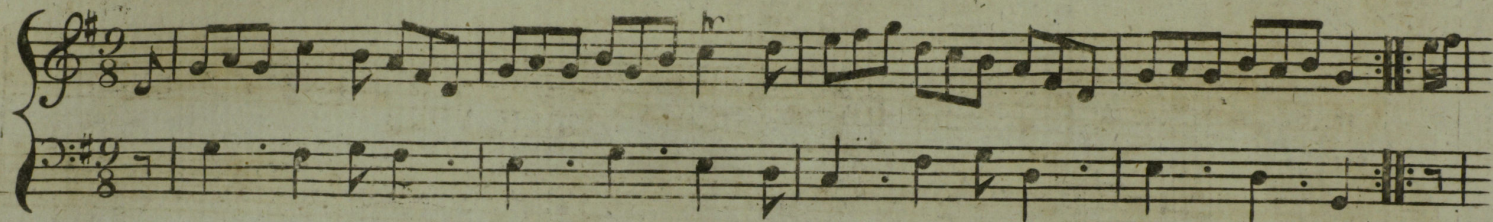
## Mrs Ross's Reel.



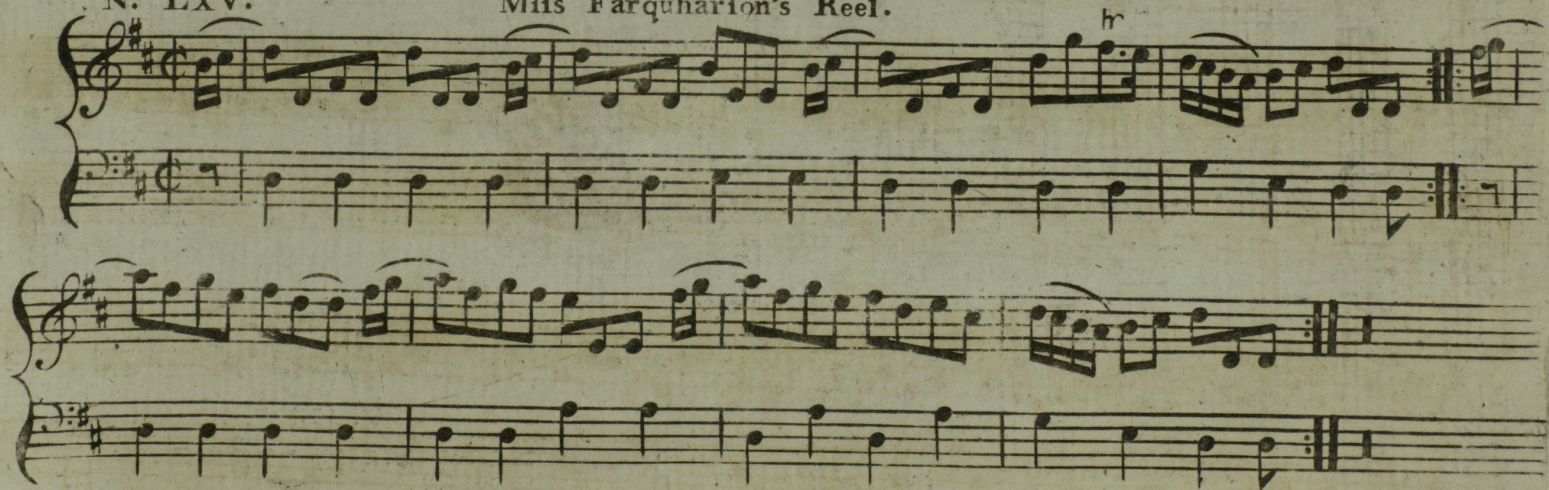


N<sup>o</sup> LXIV.

Open the door to thrae.

N<sup>o</sup> LXV.

Miss Farquharson's Reel.





N<sup>o</sup> LXVI.

Miss Lucy Campbell's Delight.

In the Highland Reel.

The musical score is written on four systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The notation is in a style typical of 18th-century manuscript notation, with many beamed sixteenth and thirty-second notes, particularly in the treble clef. The bass clef parts are more rhythmic, often using quarter and eighth notes. The piece is divided into four measures by repeat signs (double bar lines with dots). The final measure of the fourth system ends with a double bar line and repeat dots.



first she drank Gummie, & syne she drank Garie,  
 ow she has drunken my bonnie gray Marie  
 at carried me ay thro' the Dub & the Larie.  
 Oh gin my Wife &c.

N<sup>o</sup>. LXVII.

Hooly and fairly.

In the Duenna.

35

6

A pint wi' the cummy  
 wad her allow,  
 But when she sits

she fills herse  
 And when she i  
 she's unks can

7

She rins not li

lasy, she rave.

she rants,  
 Has na dread of me  
 boues nor minds the

wants

Roars some foolish

Oh gin

And when she can

she lays on the l

She ca's the lassie

timmers & jo

And I my ains

poor Cuckold C

Oh gin

he'd drink but her ain  
 kings I wad na much can  
 drinks my Claiths I  
 naa well spare,  
 Kirk & the Market I se  
 ang fu barely -  
 Oh gin my Wife &c.

Brisk. Oh what had I a-do for to marry my wife she drinks naething but Sack & Canary

I to her friends eorn -

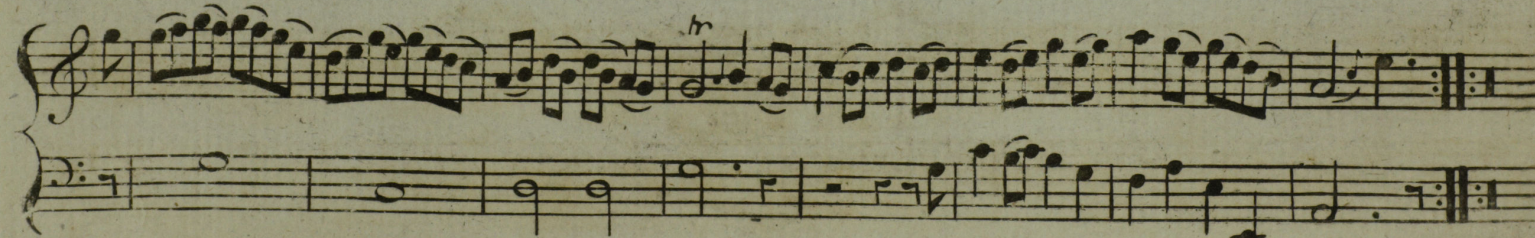
he's any siller she maun  
 b the purse  
 seek but a bawbee  
 Il scald & she'll curse  
 gans like a Queen  
 mpot & sparely  
 Oh gin my wife

blain'd right airly O gin my wife wad drink hooly & fairly hooly & fairly O gin my wife wad drink hooly and fairly -

er was giv'to  
 angling & strife,  
 seedid refuse her the comforts of life  
 t come to war, I'm ay for a  
 Oh gin my wife &c.

N<sup>o</sup>. LXVIII.

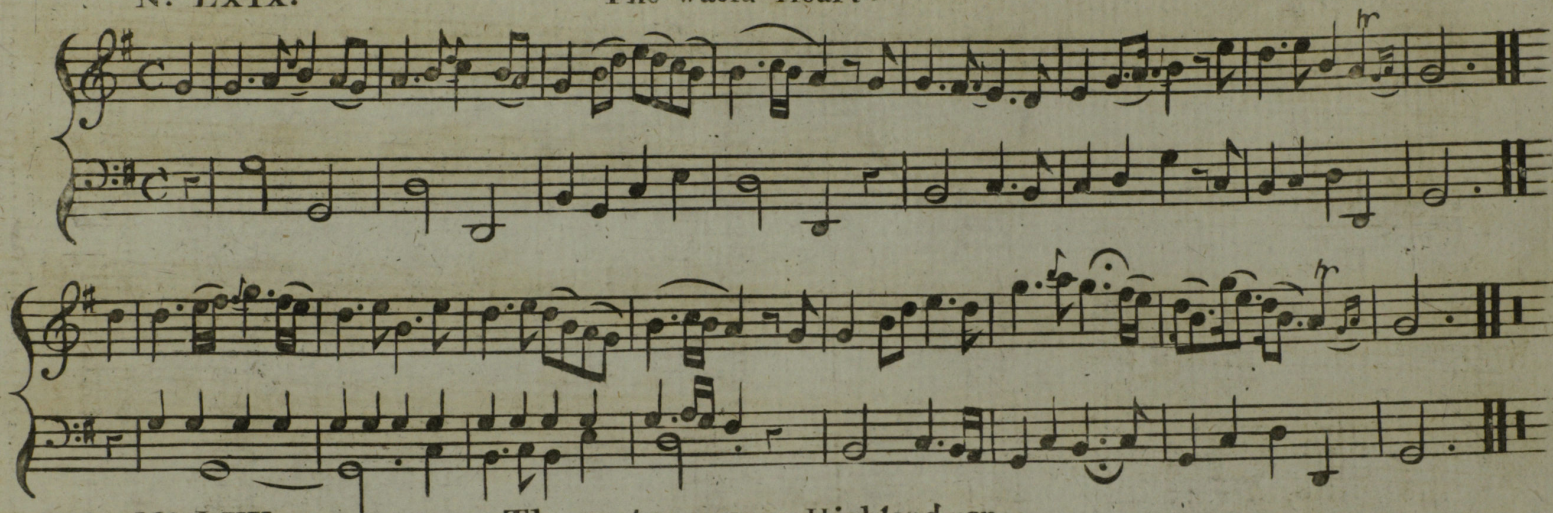
Kathrine Oggie.



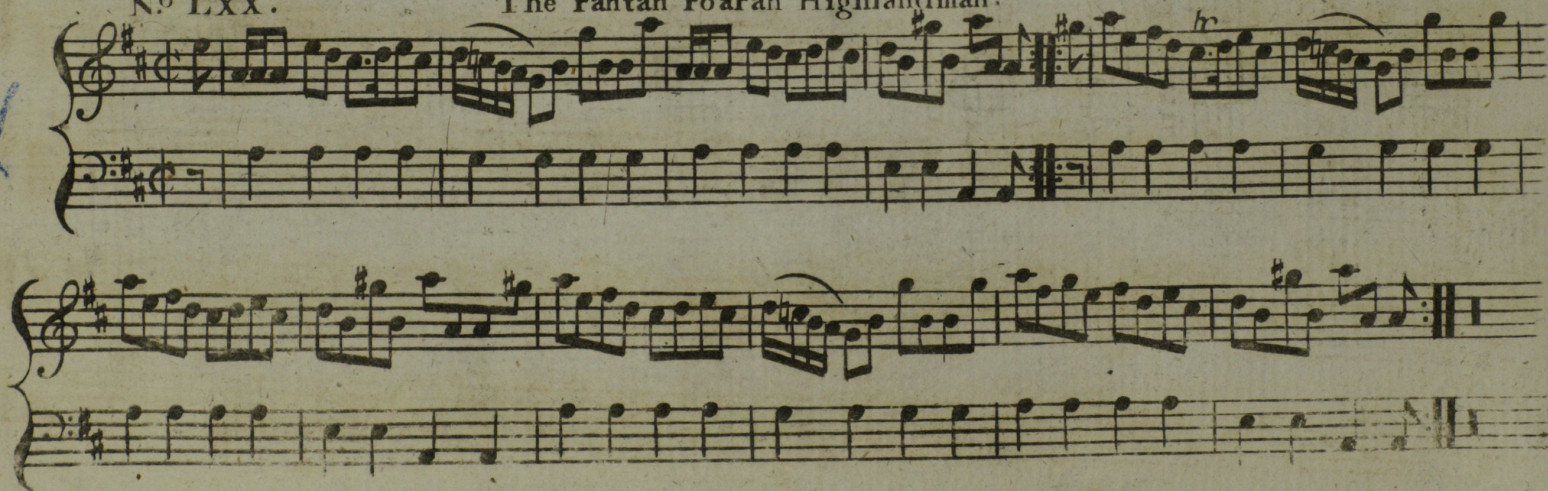


N<sup>o</sup> LXIX.

## The wae fu' Heart.

N<sup>o</sup> LXX.

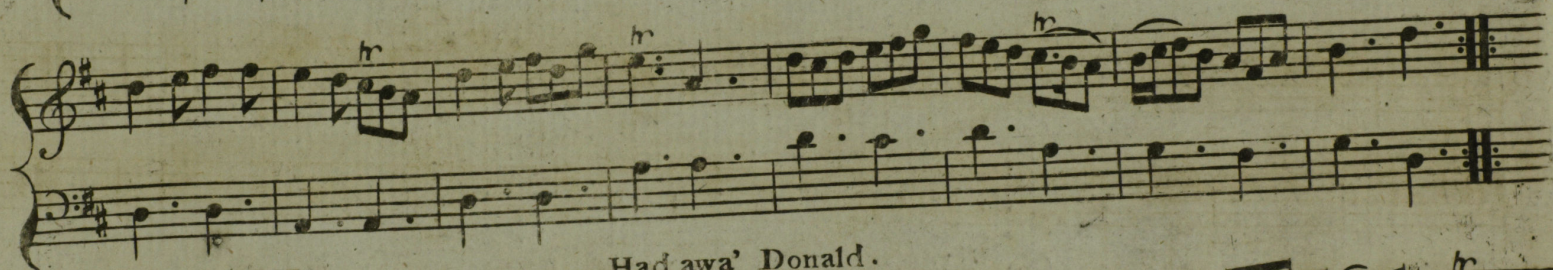
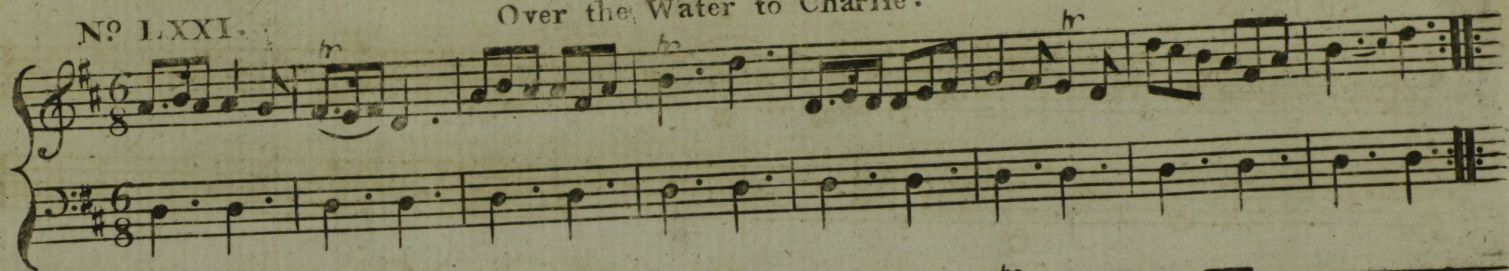
## The rantan roaran Highlandman.





N<sup>o</sup> LXXI.

Over the Water to Charlie.

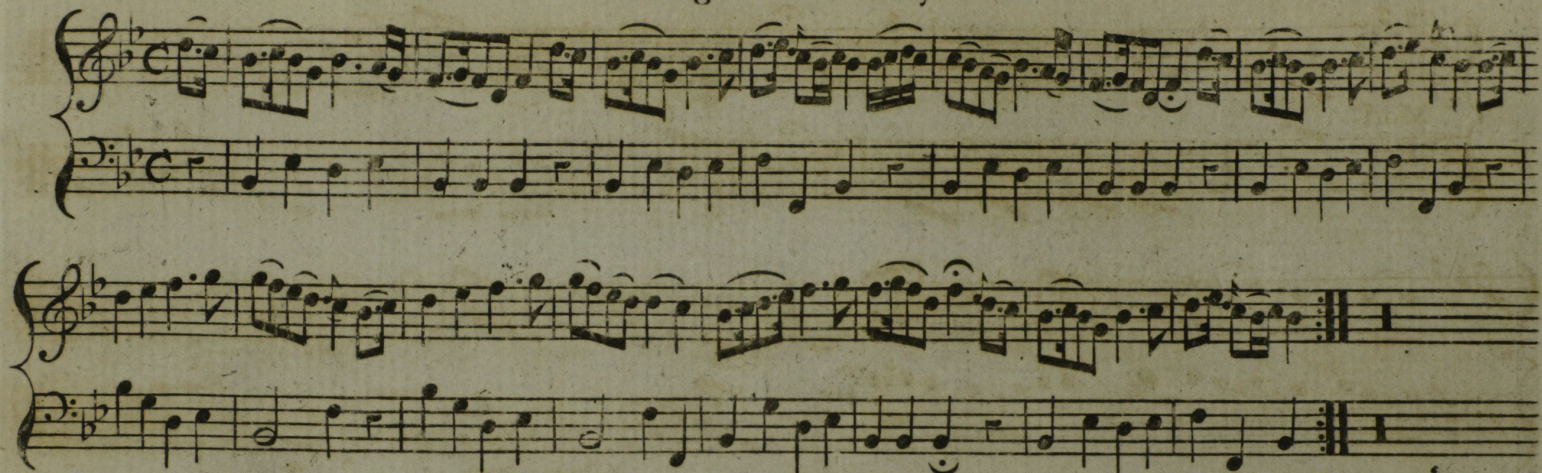
N<sup>o</sup> LXXII.

Had awa' Donald.

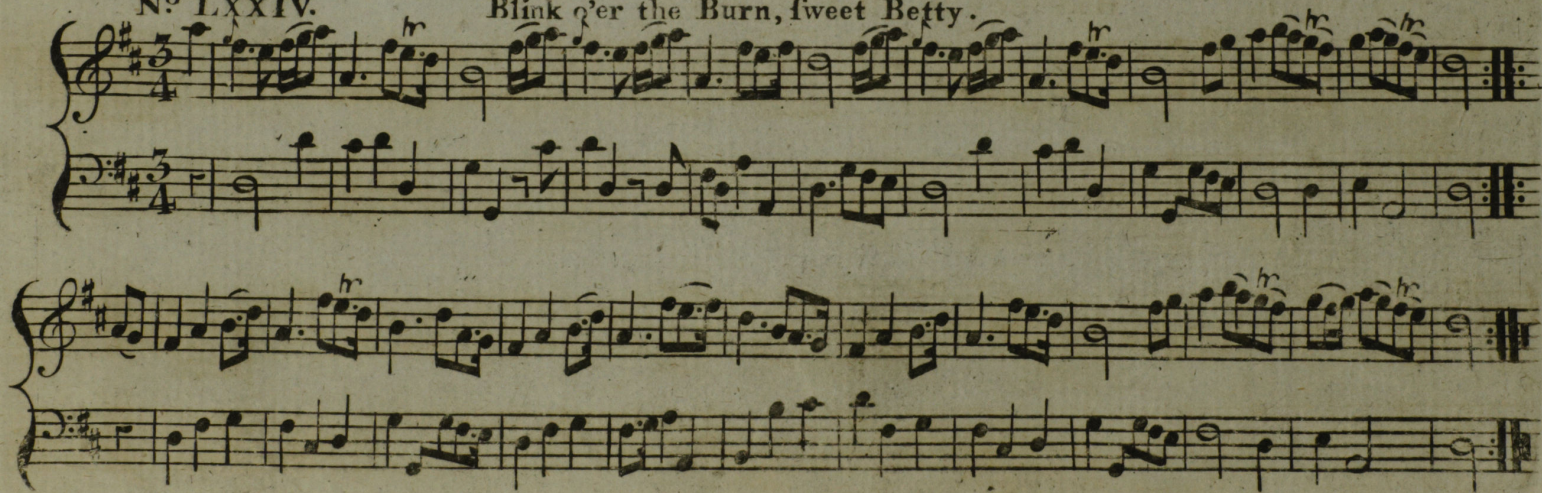




Thou art gone awa' Mary.

N<sup>o</sup> LXXIV.

Blink o'er the Burn, sweet Betty.





Nº LXXV.

I hæe laid a herring in fat.

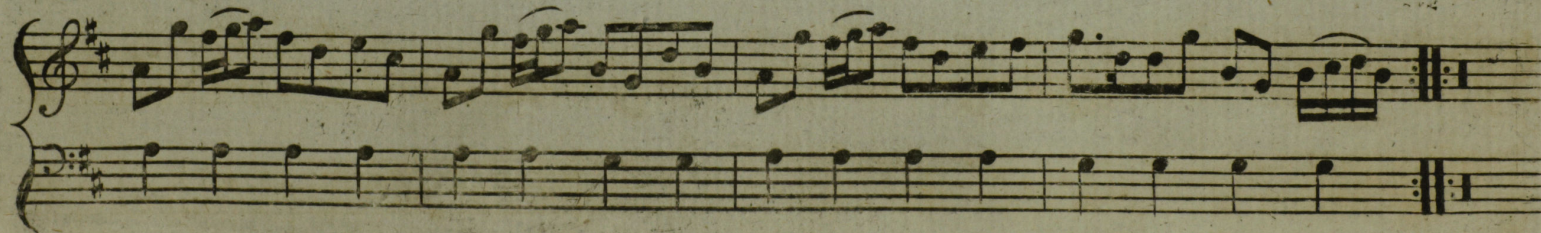
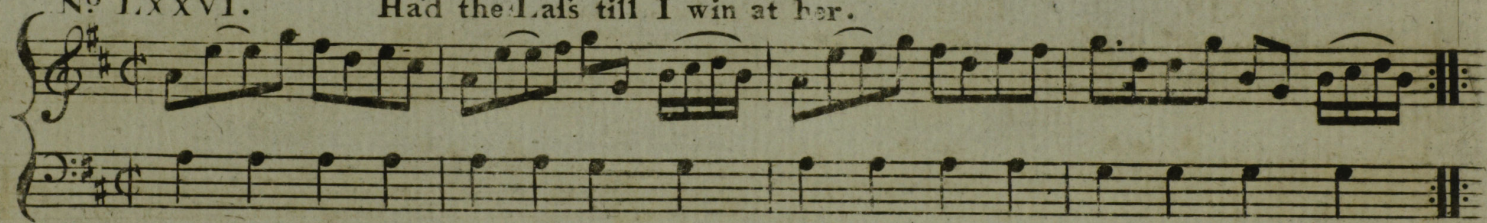
In Two to One.

39



Nº LXXVI.

Had the Lads till I win at her.

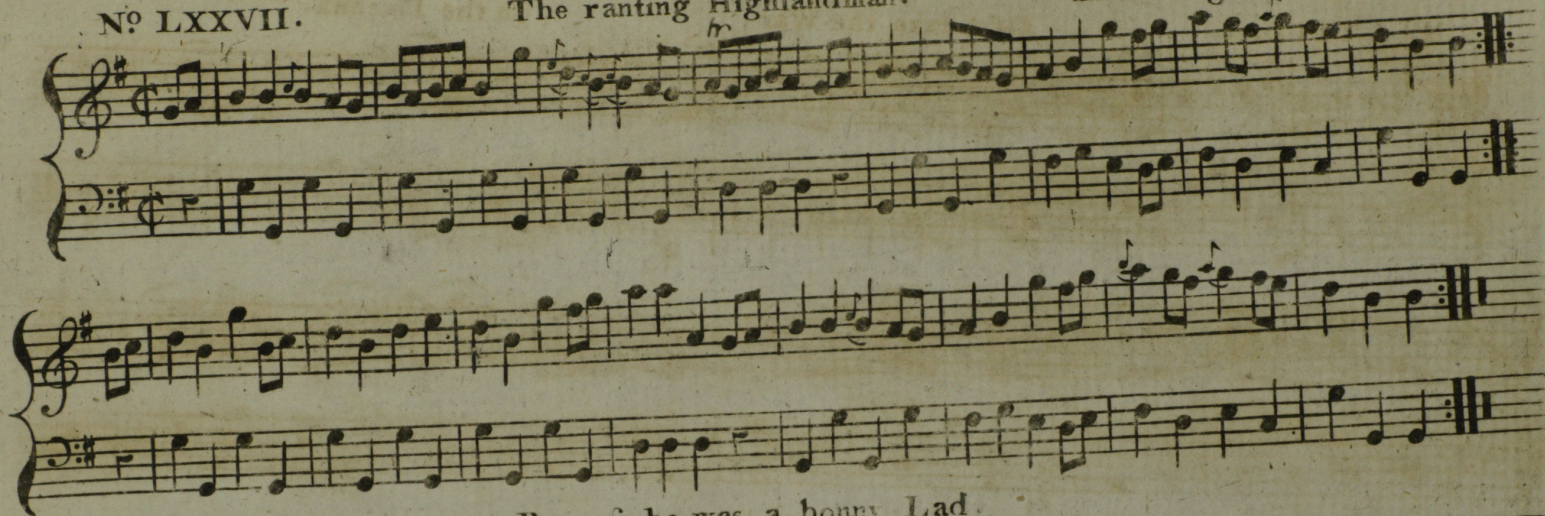




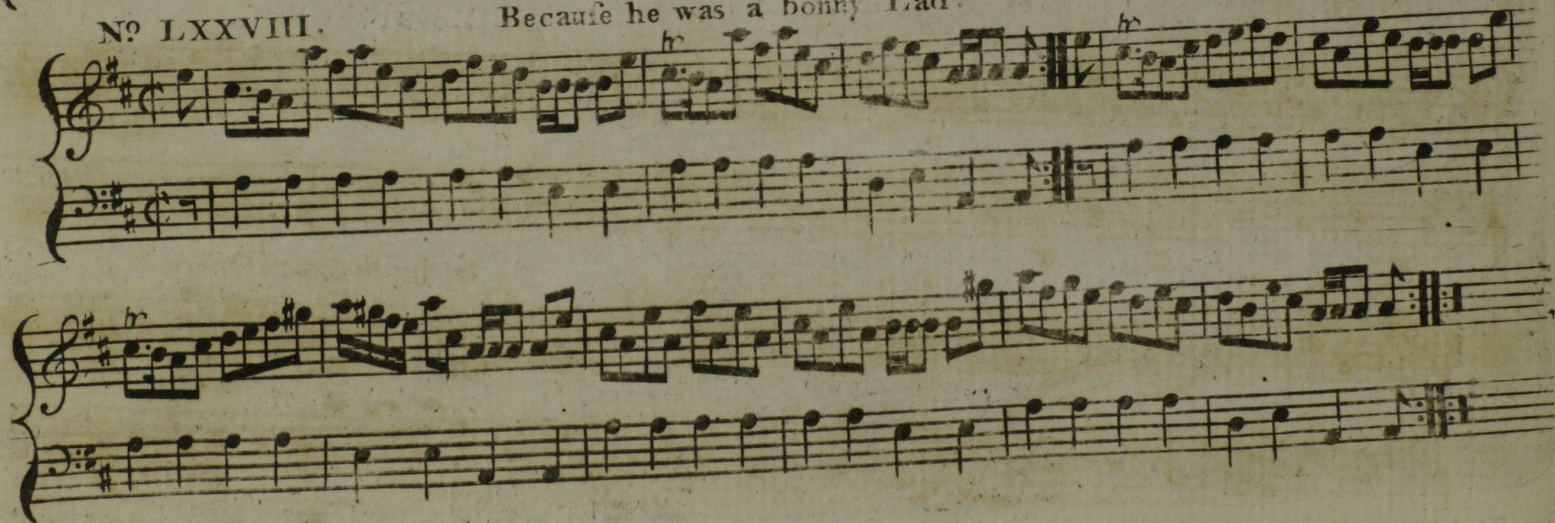
N<sup>o</sup> LXXVII.

The ranting Highlandman.

In the Highland Reel.

N<sup>o</sup> LXXVIII.

Because he was a bonny Lad.

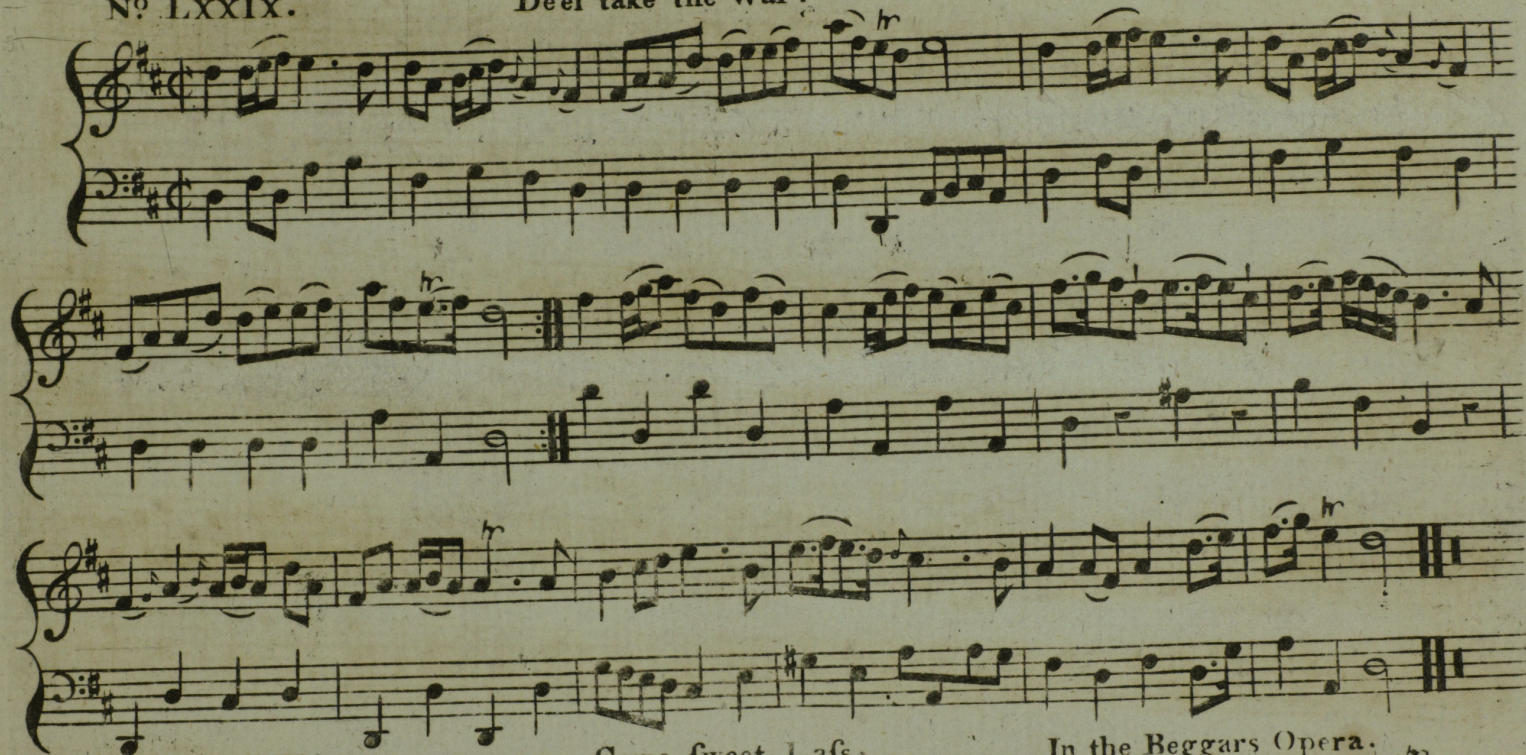




N<sup>o</sup>. LXXIX.

De'el take the War.

In the Duenna.

N<sup>o</sup>. LXXX.

Come sweet Lads.

In the Beggars Opera.





Chloris be coy

should I repine

a nymph much above me

safer not to love me

in her rank of

merit can shine.

why should I seek

debase her to mine.

neither esteem shall

bridle desire.

in due subjection,

in warm affection,

bark of self-love shall blaze in my fire

where is the swain can more humbly appear?

passion shall

to rage in my breast

quiet returning,

rush all my mourning

Lord of myself in

solitude rest

in the concordance

Heaven thinks best,

friendship unmix'd

I wholly resign'd

yet be respected

we be rejected,

Chloris must own

she still prove

is not such a friend

lover resign'd.

the fortunate

that hereafter shall sue

prosperous endeavour,

in her dear favour,

as well as I who

Chloris is due,

till more deserving

I never less true

I disengag'd from

shes a tears,

quillity fasting,

berty feasting,

opos of sure bliss

all pass my few years

long to escape from

a valley of tears

As early I walk'd on the first day of May be-side a clear fountain, Ple. neath a steep mountain, I

heard a sweet flute soft me-lo-dy play Whilst e-cho re-sounded the do-to-rous lay: I

listen'd and look'd and shy'd a young Swain With ac-cents dis-tress'd Per spi-rits op-press'd seem'd

clear & as fresh, as the sky af-ter rain, and thus he dis-cover'd how he strove with his pain.

Ye pow'rs that preside o'er the virtues of love  
 Now aid me with patience,  
 To bear its vexations,  
 Let noble designs my winged heart move

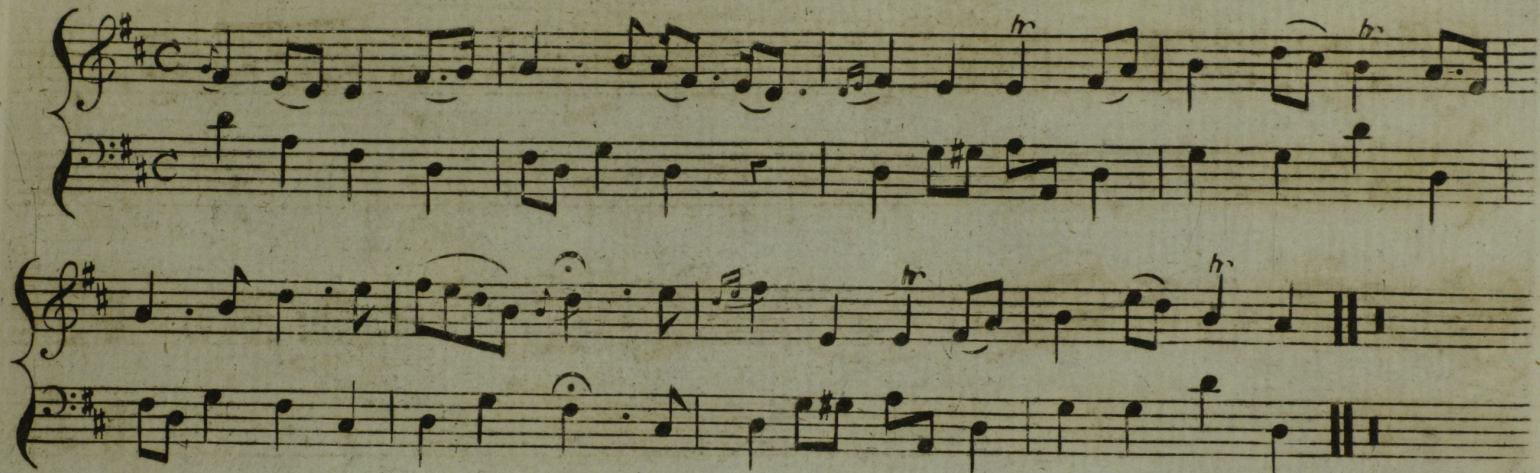
If e'en my young heart be caught in its chain  
 May prudence direct me,  
 And courage protect me,  
 Prepar'd for all darts remem'ring the Swain



Nº LXXXII.

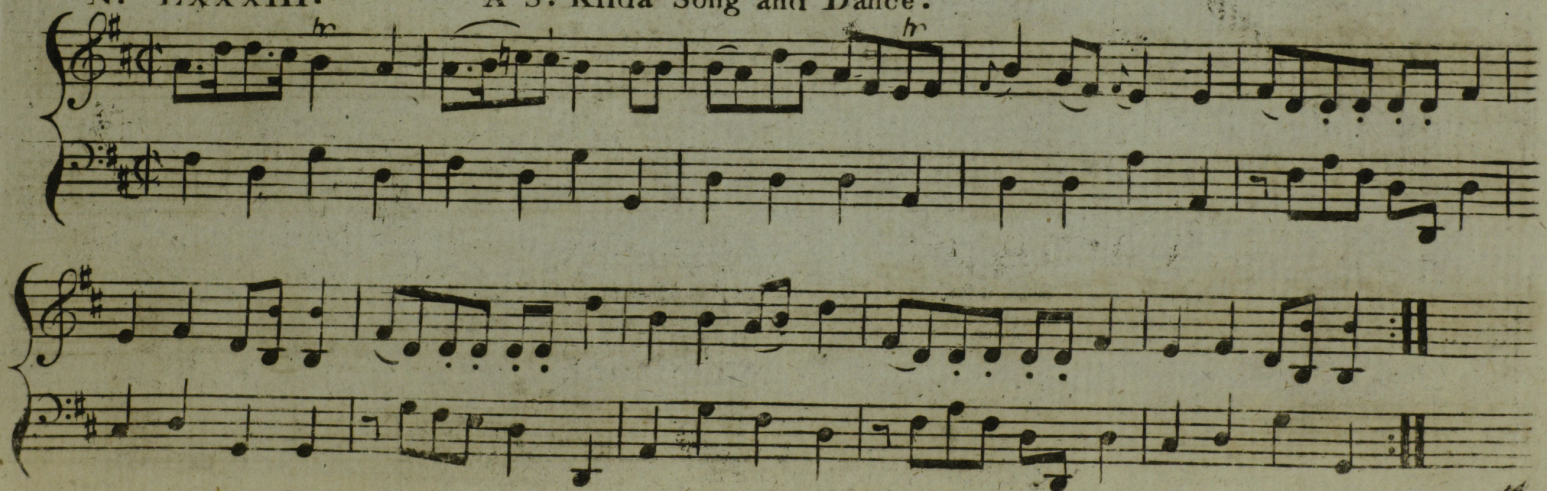
The Silken-smooded Lassie.

43



Nº LXXXIII.

A St Kilda Song and Dance.





day she smil'd, &  
 made me glad,  
 it seem'd ever kind,  
 I ght myself the  
 luckiest lad  
 e'er there to find her,  
 'till to soothe my am'  
 rous flame  
 I ds that I thought tender  
 re there pass'd I'm  
 not to blame,  
 ant not to offend her.

3

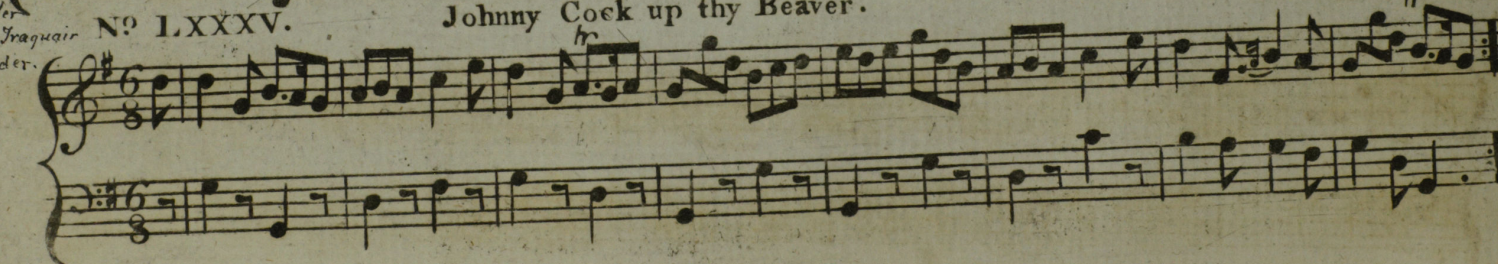
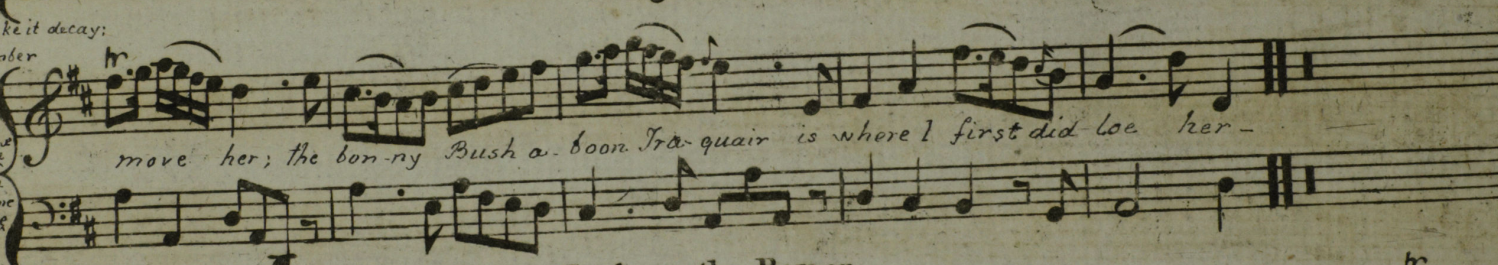
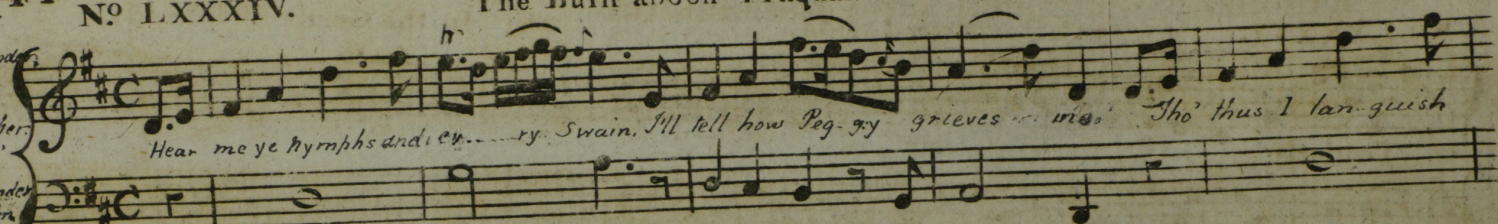
ow she scorn'd, & flet  
 e plain,  
 I ds we then frequent  
 we meet shew  
 sdain.  
 ks as ne'er acquaint  
 ed.  
 onny bush bloom'd  
 air in May,  
 eets I well remember  
 now her frowns make it decay:  
 ides as in December

4

ral pow'rs who  
 ear my strains,  
 thus sh'eggy grieve  
 ake her partner in  
 my pains.  
 let her smiles relieve  
 t my love will turn  
 despair.  
 assion no more tender  
 ave the bush aboon Traquair  
 rely wilds I'll wander.

N<sup>o</sup> LXXXV.

Johnny Cock up thy Beaver.

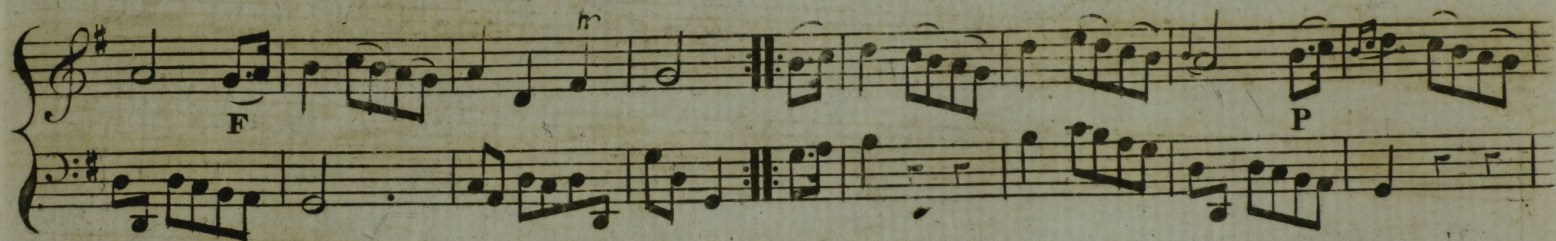




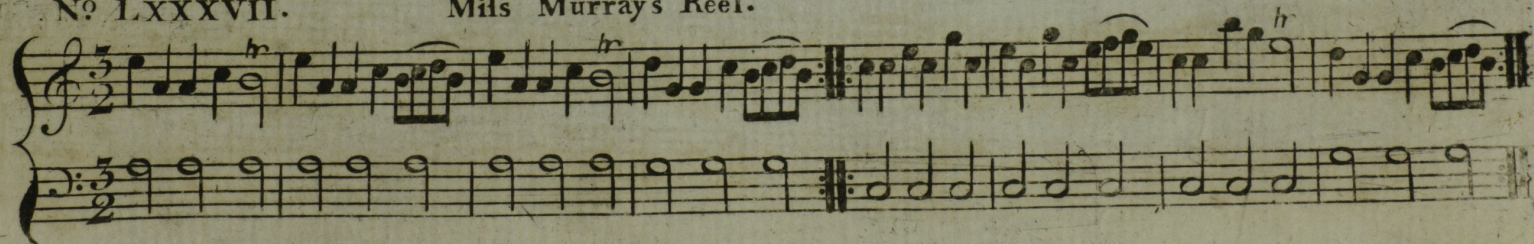
N<sup>o</sup> LXXXVI.

Tweed fide.

In the Gentle Shepherd.

N<sup>o</sup> LXXXVII.

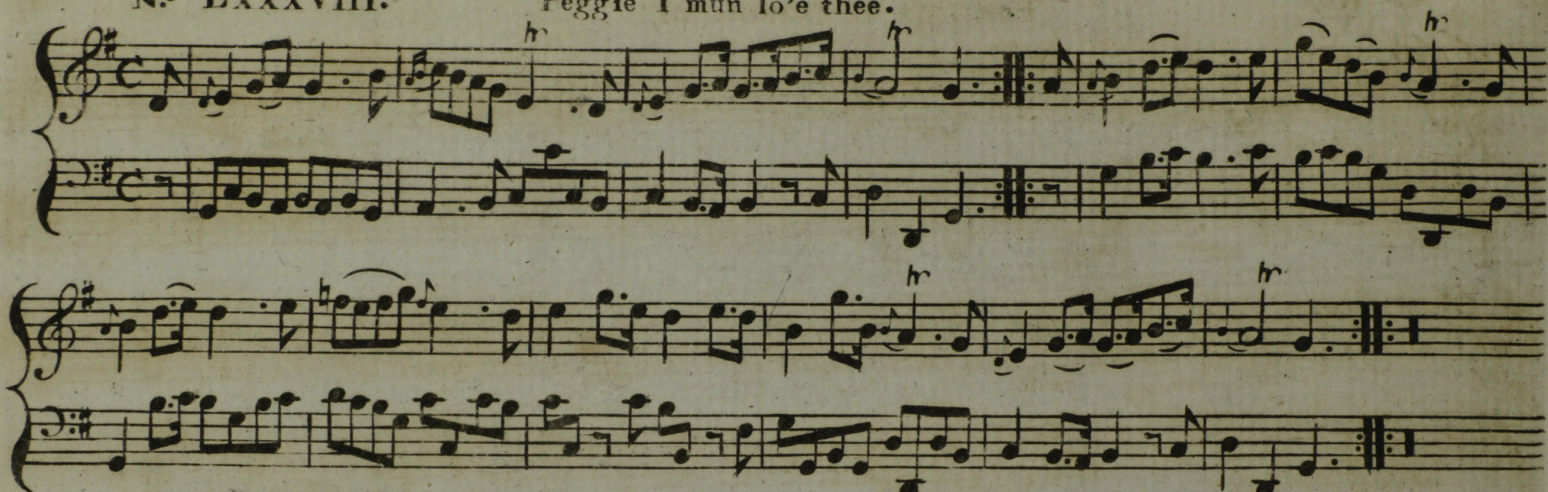
Miss Murray's Reel.





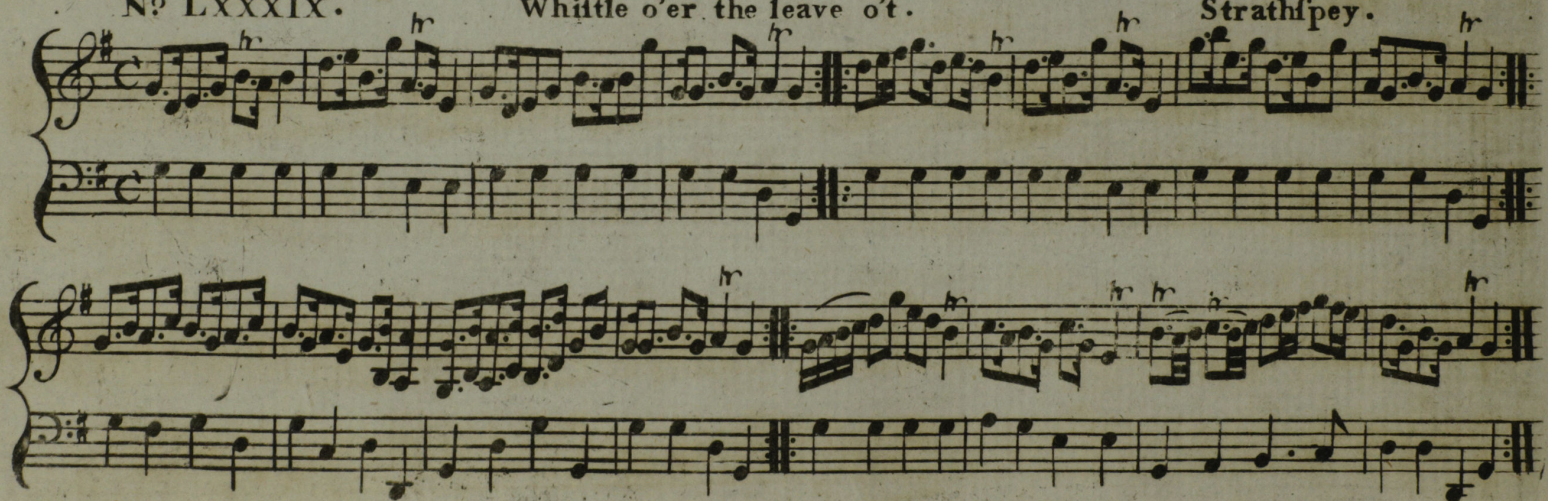
N<sup>o</sup> LXXXVIII.

Peggie I mun lo'e thee.

N<sup>o</sup> LXXXIX.

Whistle o'er the leave o't.

Strathspey.

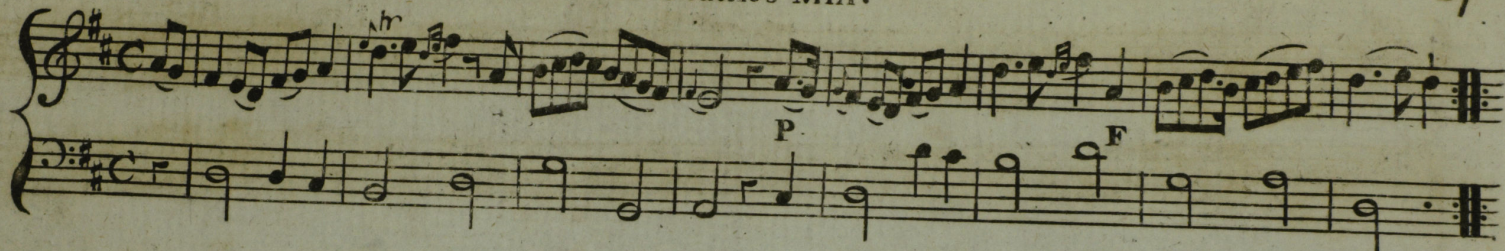




Nº XC.

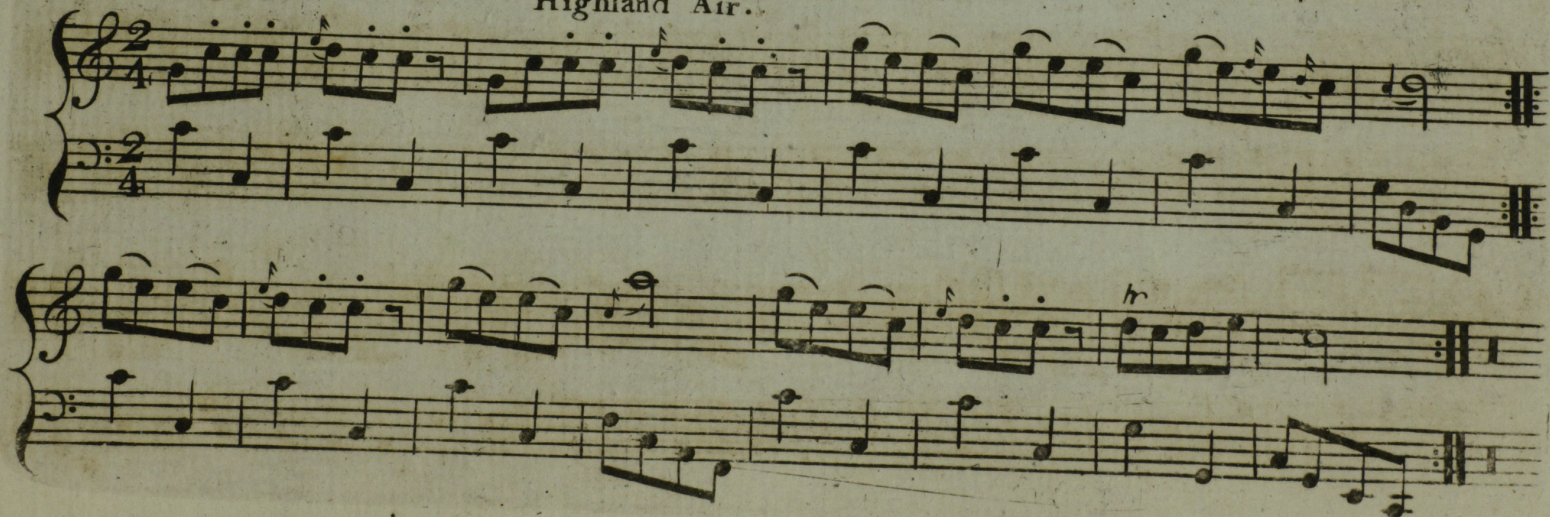
The Lads of Peattie's Mill.

47



Nº XCI.

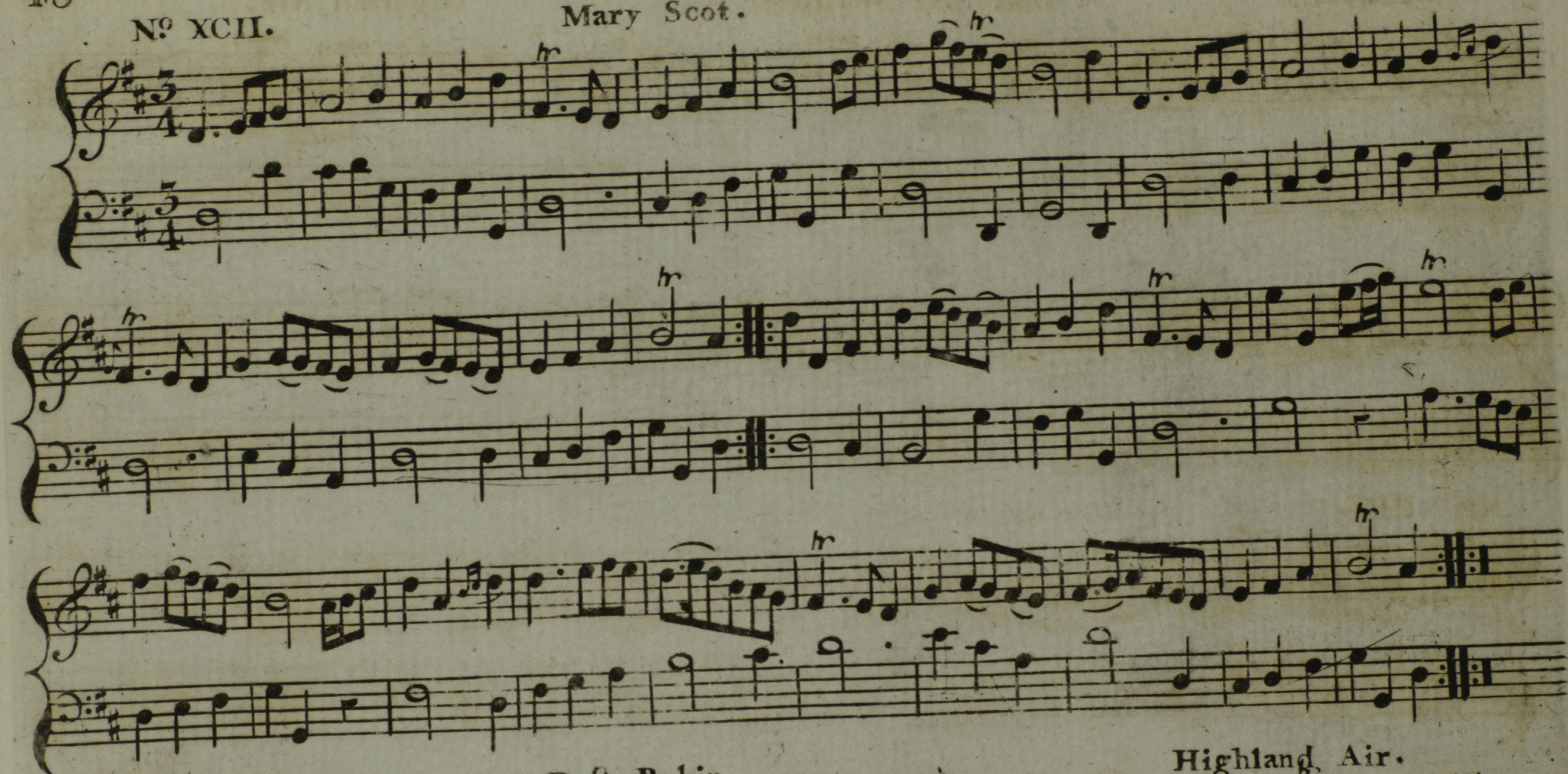
Highland Air.





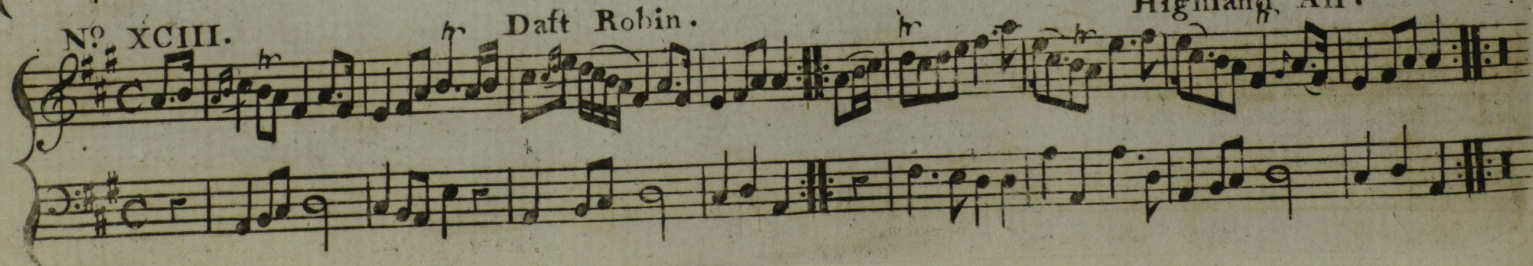
N<sup>o</sup> XCII.

Mary Scot.

N<sup>o</sup> XCIII.

Daft Robin.

Highland Air.

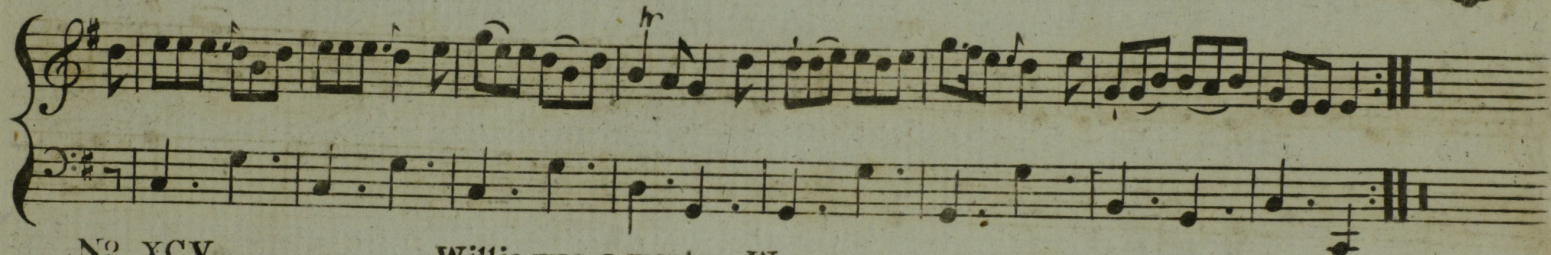
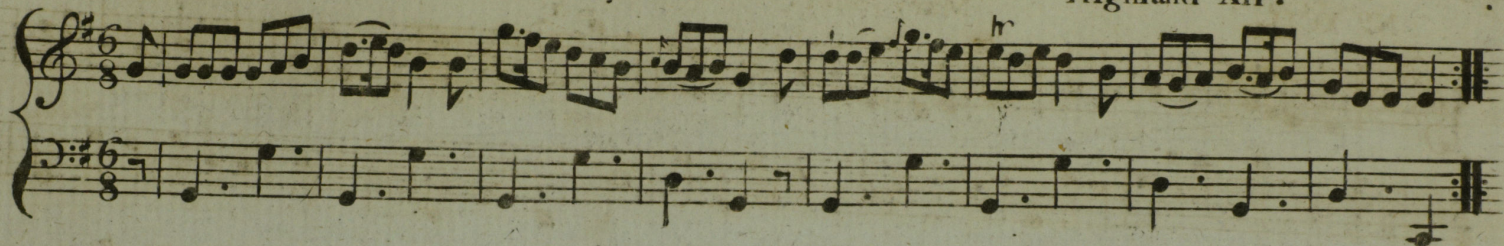




Nº XCIV.

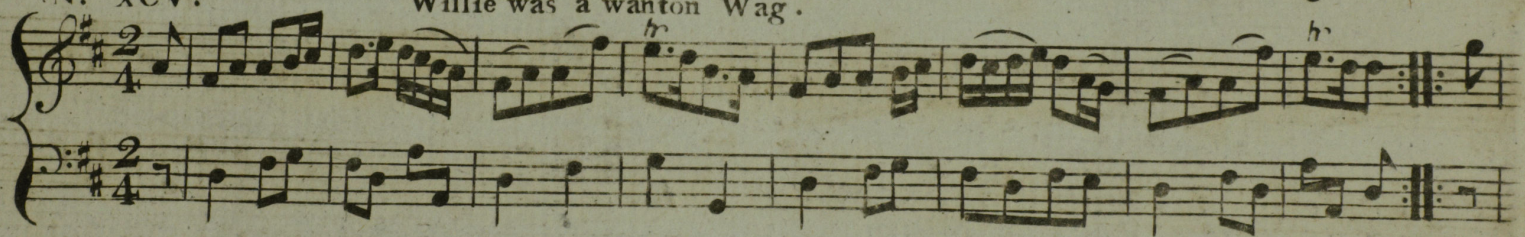
Soft May Morn.

Highland Air.



Nº XCV.

Willie was a wanton Wag.





N<sup>o</sup> XCVI.

## The Fir Tree.

## Strathspey.

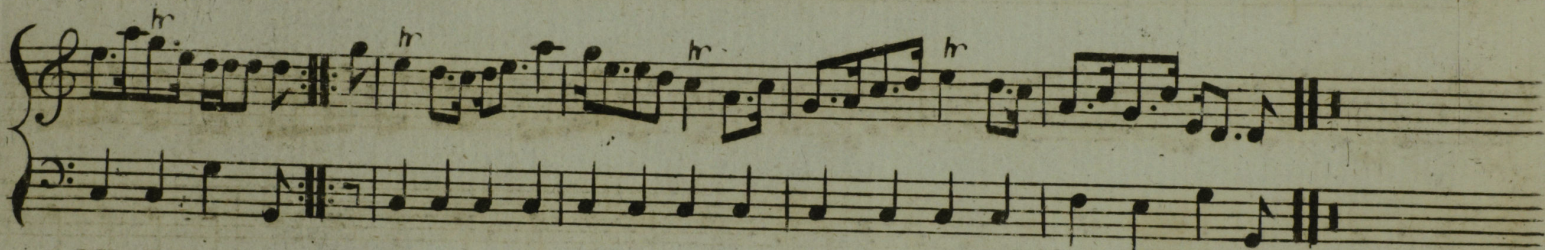
Handwritten musical score for 'The Fir Tree' Strathspey. The score is written for two staves, Treble and Bass, in G major (one sharp) and common time (C). The melody in the Treble staff features several measures with a fermata (marked 'h') over the final note. The Bass staff provides a simple harmonic accompaniment. The piece concludes with a double bar line.

N<sup>o</sup> XCVII.

## Rothemurche's Rant.

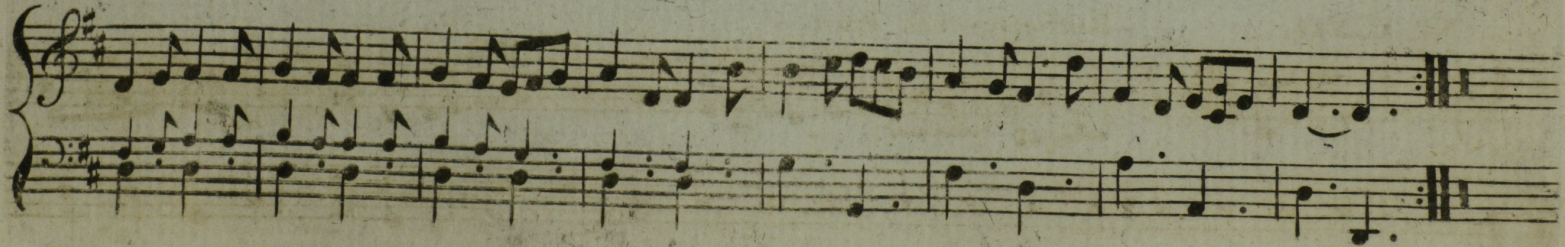
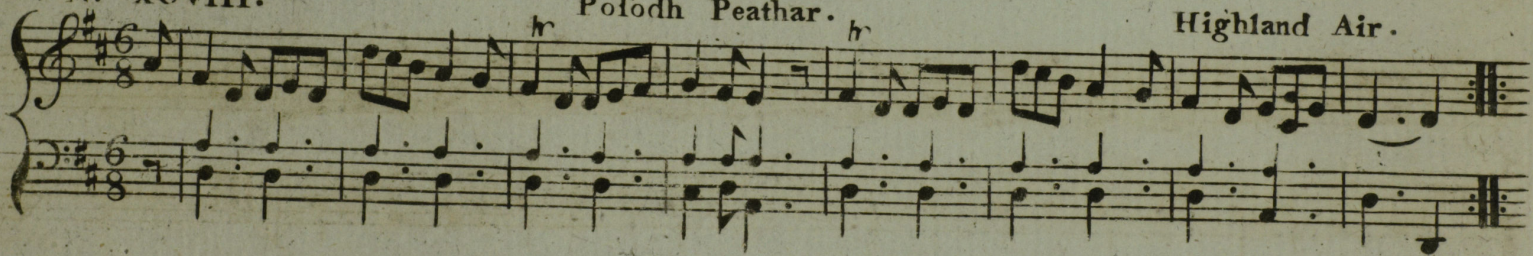
Handwritten musical score for 'Rothemurche's Rant'. The score is written for two staves, Treble and Bass, in C major (no sharps or flats) and common time (C). The Treble staff contains a more complex melody with many beamed sixteenth notes. The Bass staff provides a simple harmonic accompaniment. The piece concludes with a double bar line.



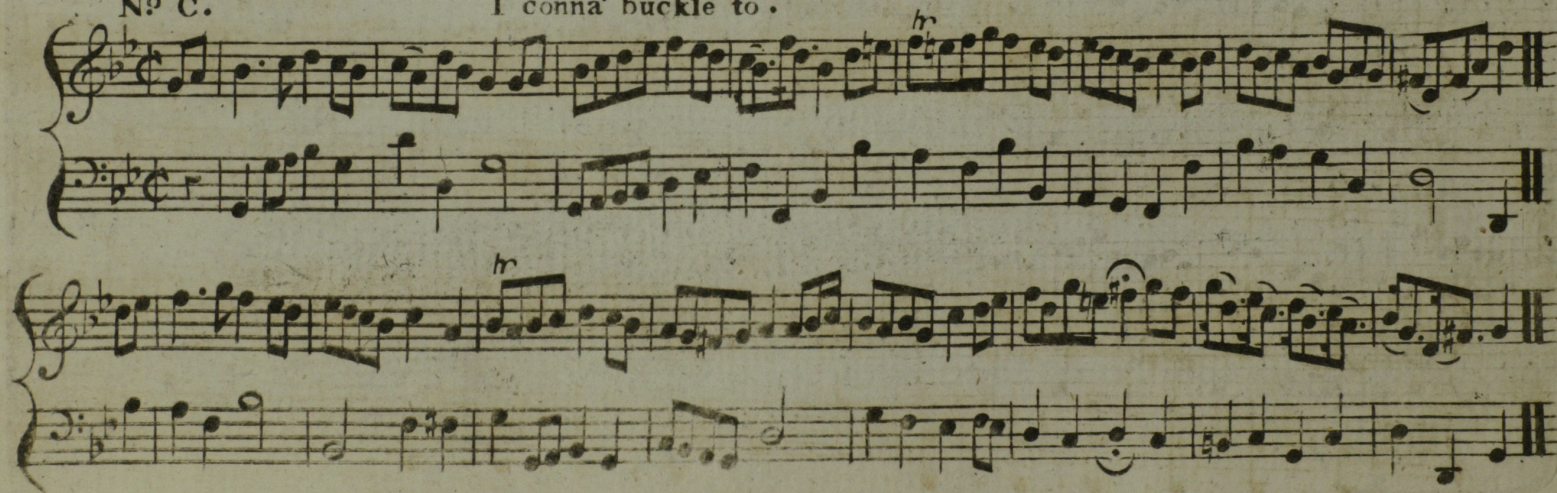
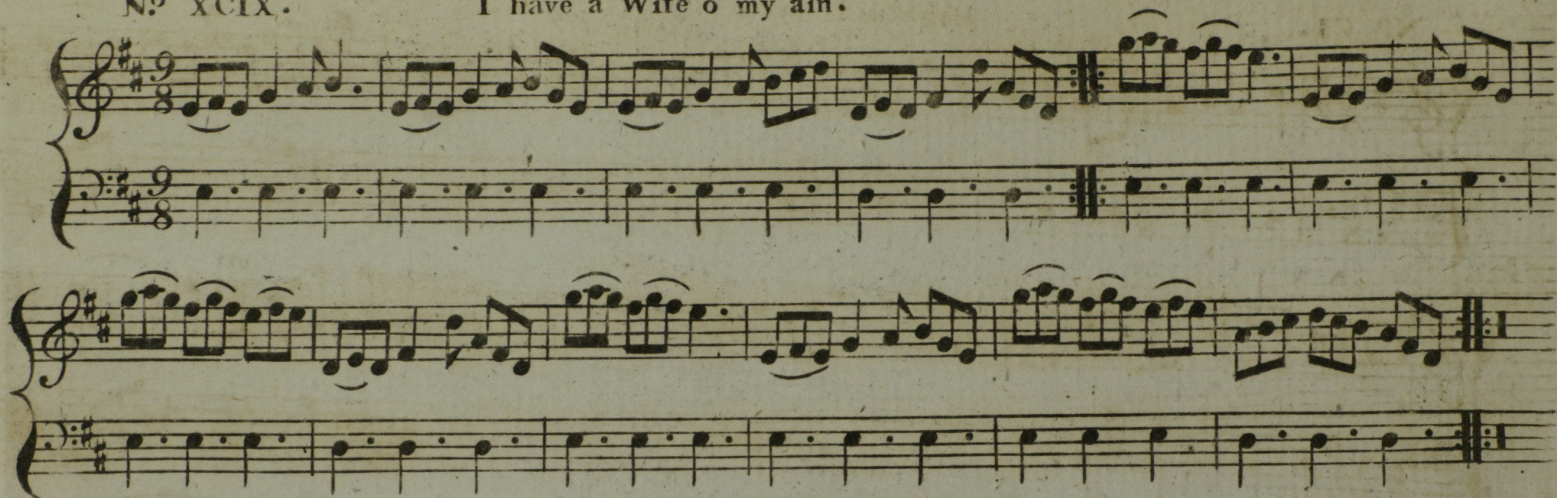
N<sup>o</sup> XCVIII.

Posodh Peathar.

Highland Air.



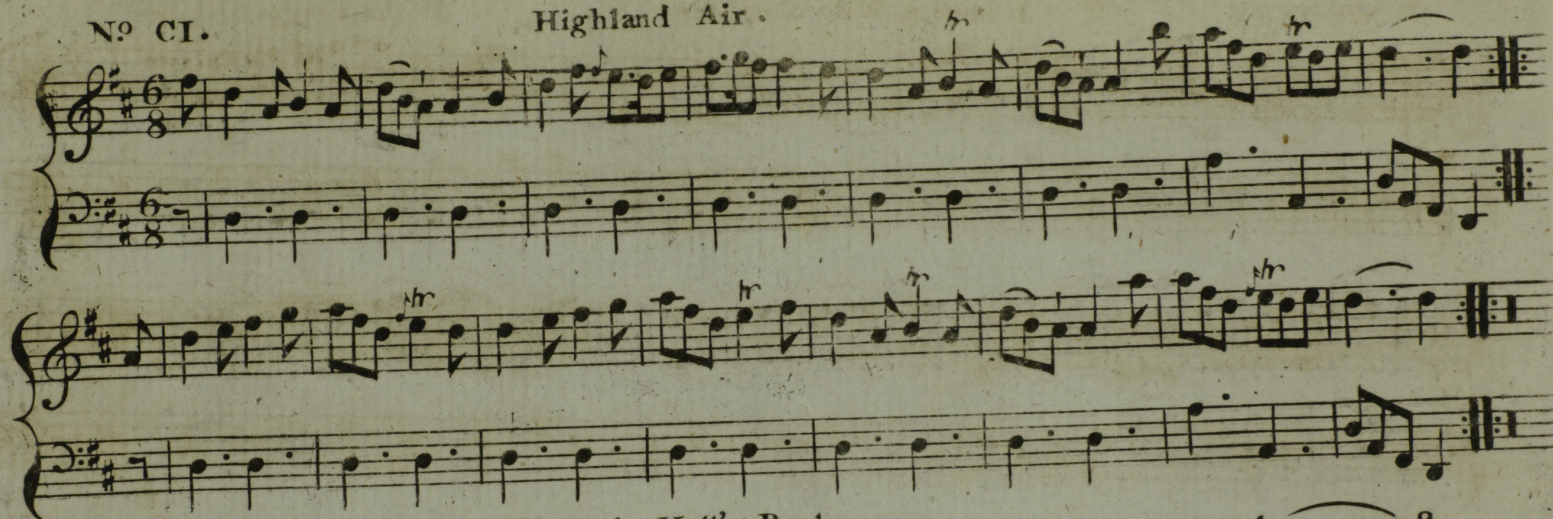






N<sup>o</sup> CI.

## Highland Air.

N<sup>o</sup> CII.

## Miss Katie Hall's Reel.

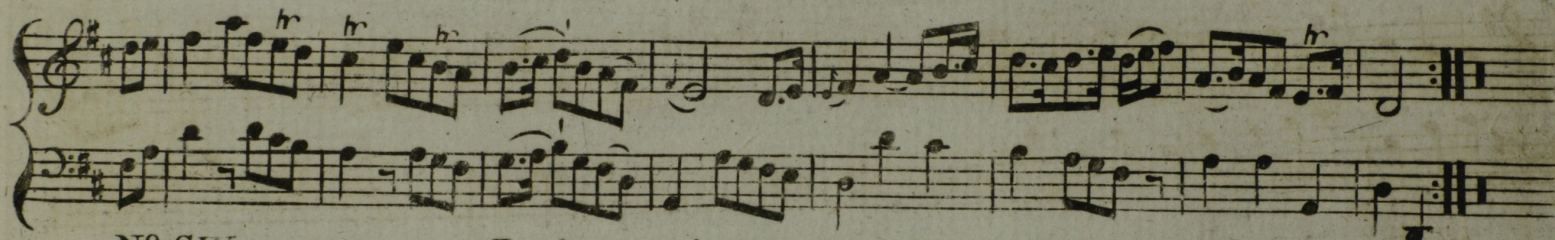




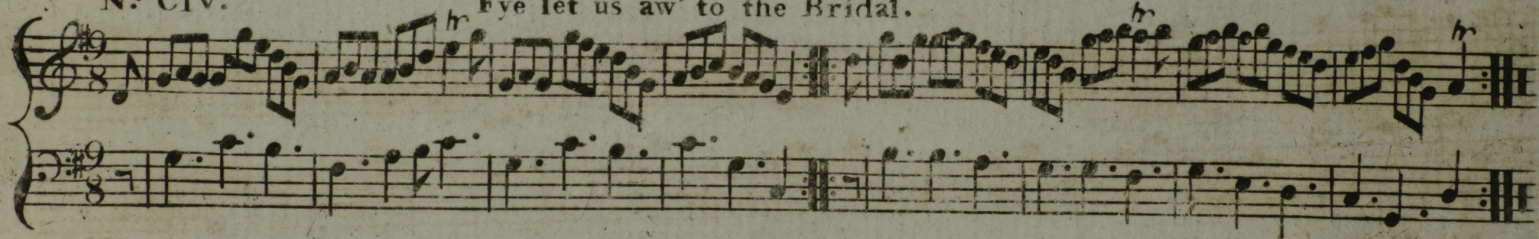
N<sup>o</sup> CIII.

The yellow-hair'd Laddie.

In the Gentle Shepherd.

N<sup>o</sup> CIV.

Eye let us aw' to the Bridal.

N<sup>o</sup> CV.

Hey my Nanny.

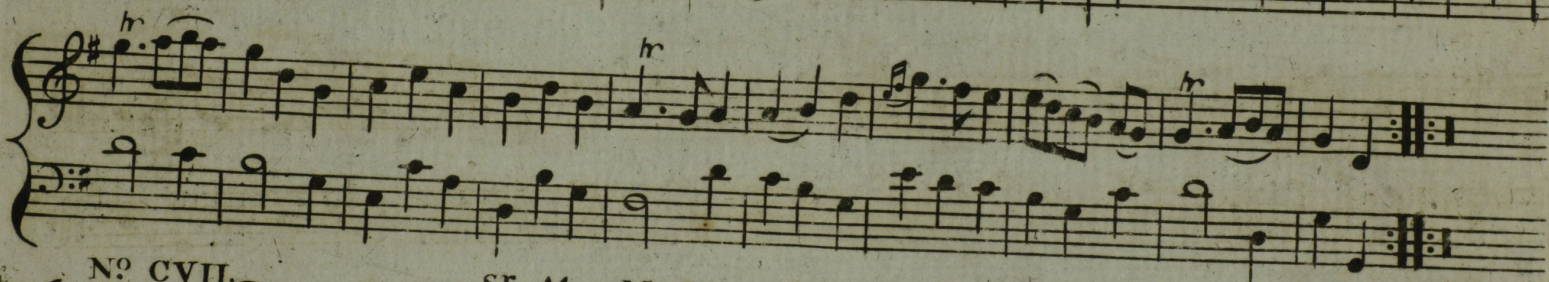
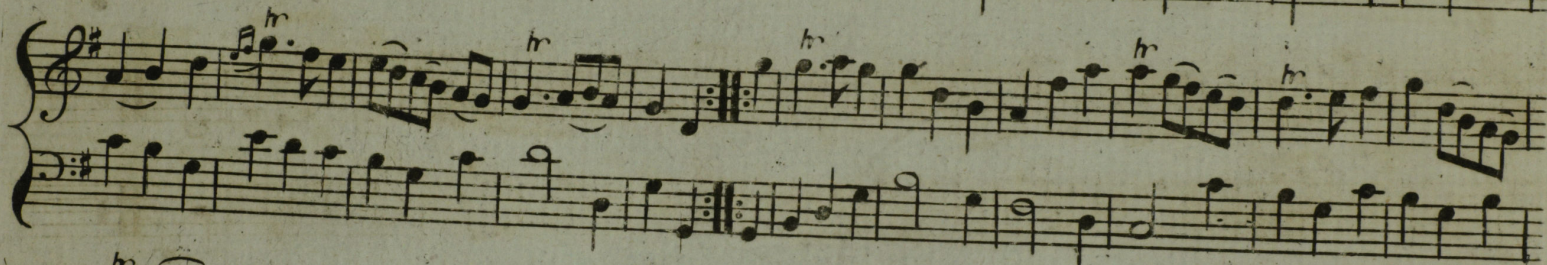
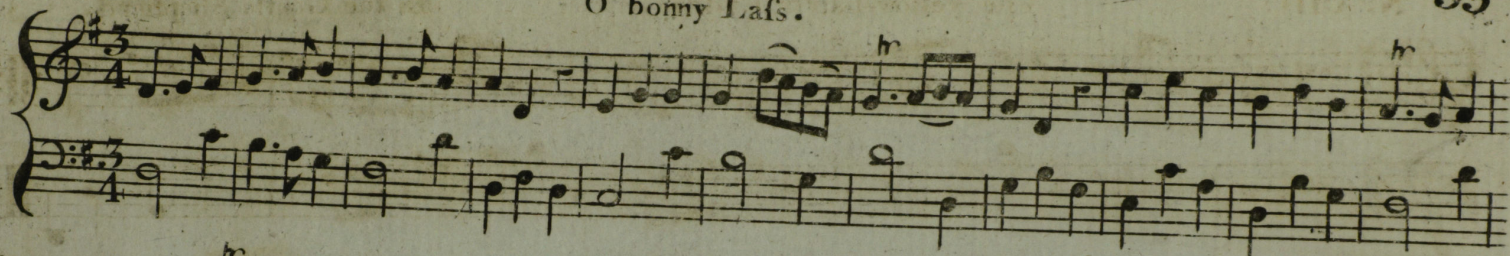




Nº CVI.

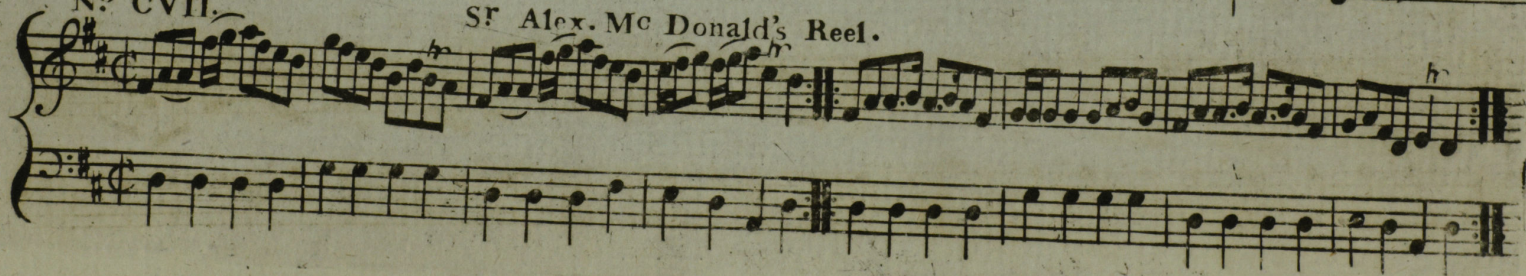
O bonny Lads.

55



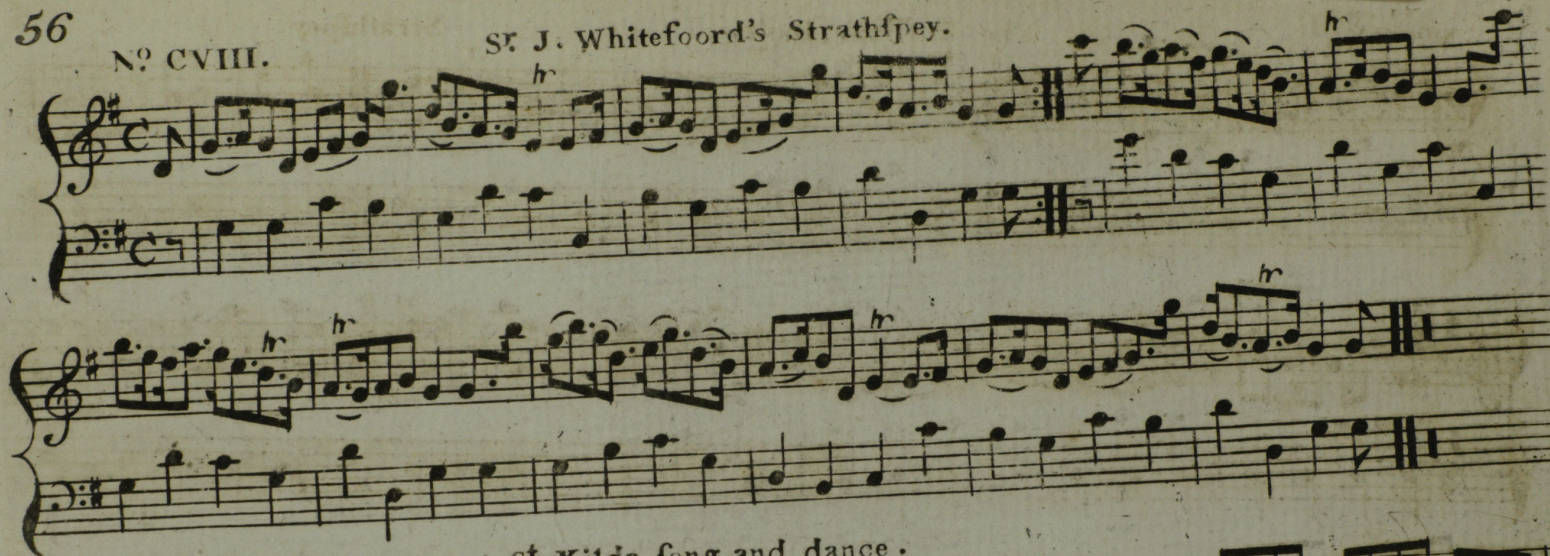
Nº CVII.

Sr Alex. Mc Donald's Reel.

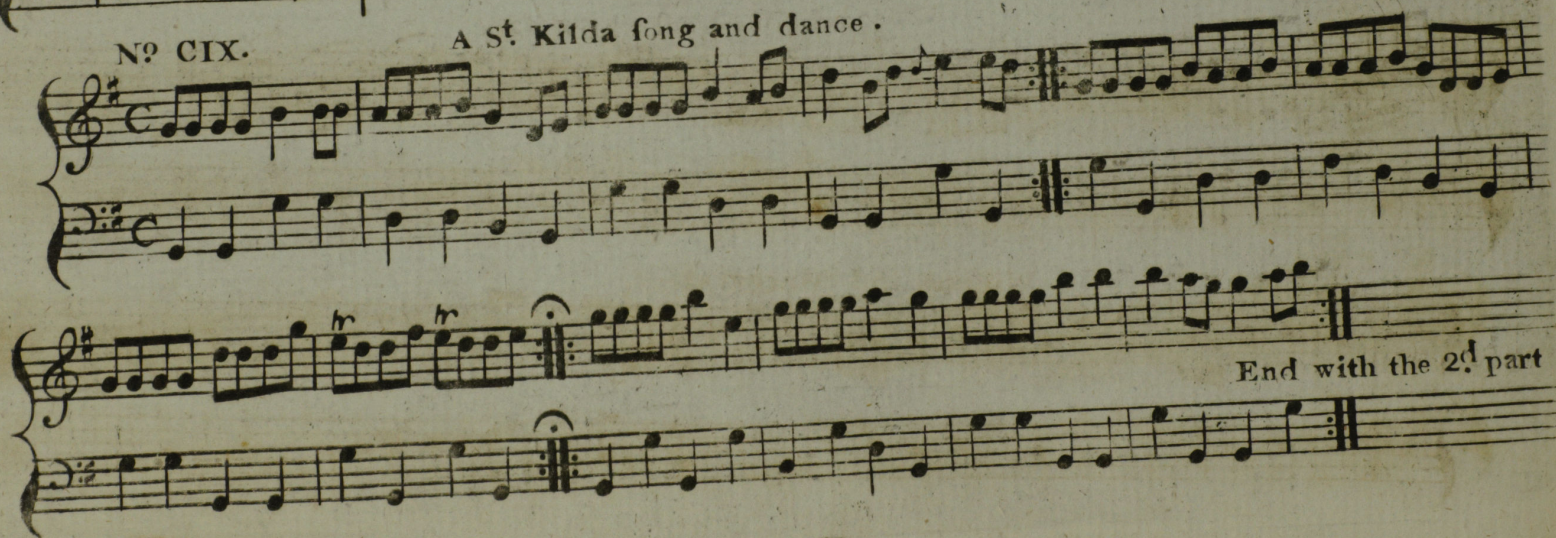




## St. J. Whitefoord's Strathspey.

N<sup>o</sup> CIX.

## A St. Kilda song and dance.

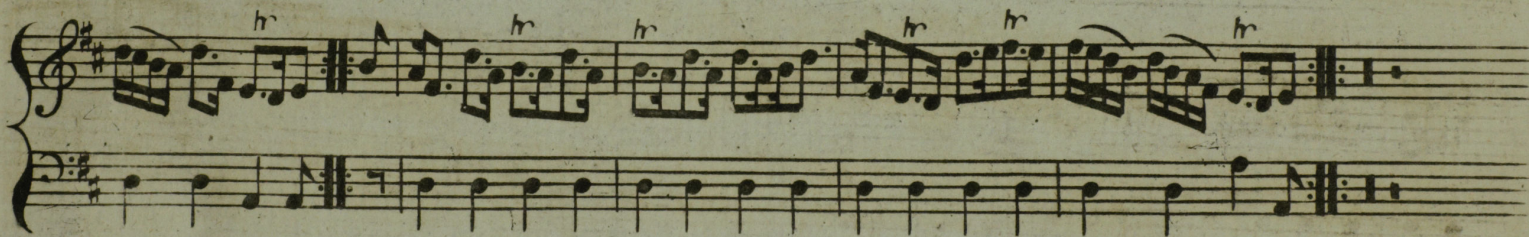
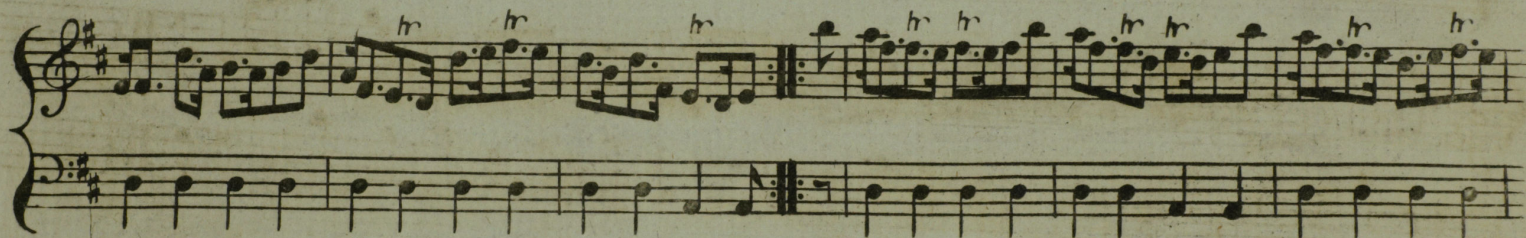
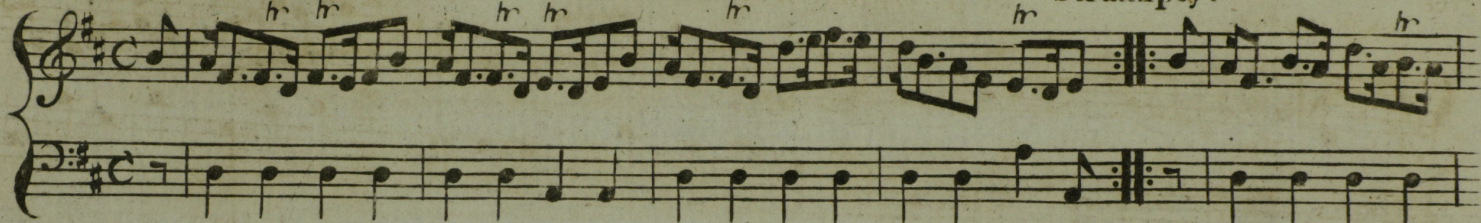
End with the 2<sup>d</sup> part



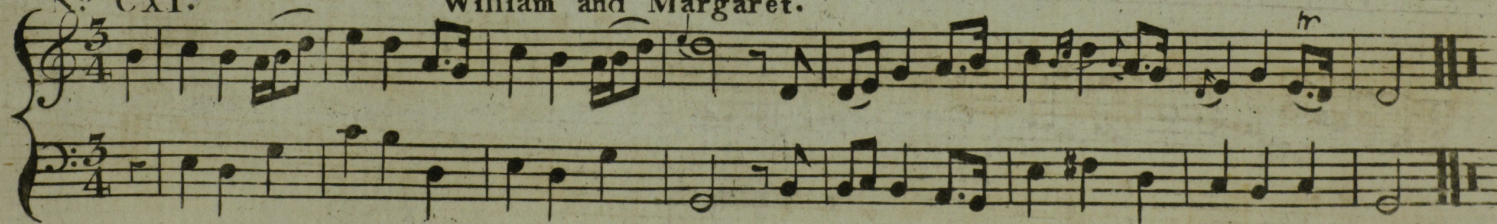
N<sup>o</sup>. CX.

The Ruffian's Rant.

Strathspey.

N<sup>o</sup>. CXI.

William and Margaret.

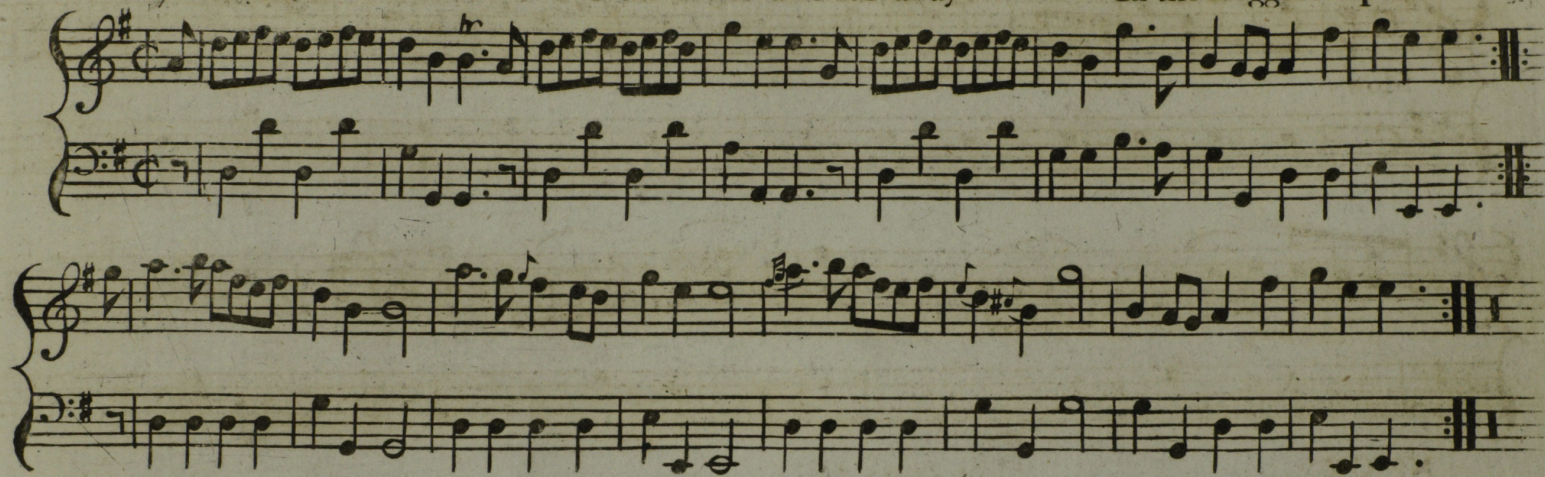




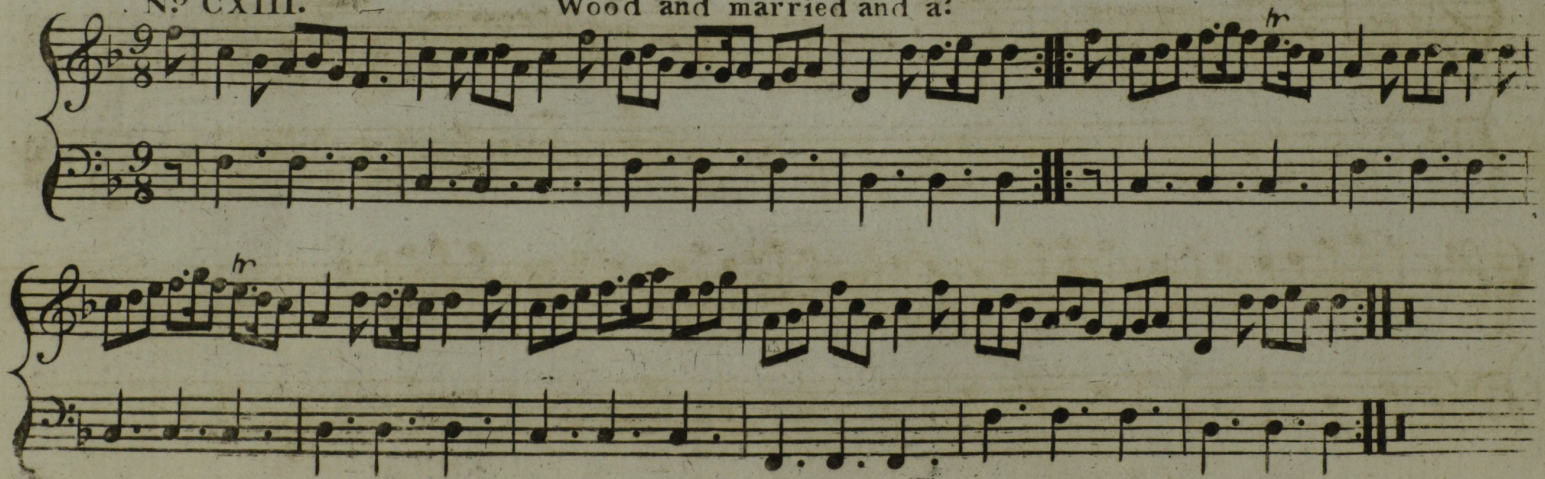
N<sup>o</sup> CXII.

O'er the Hills and far away.

In the Beggar's Opera.

N<sup>o</sup> CXIII.

Wood and married and a?

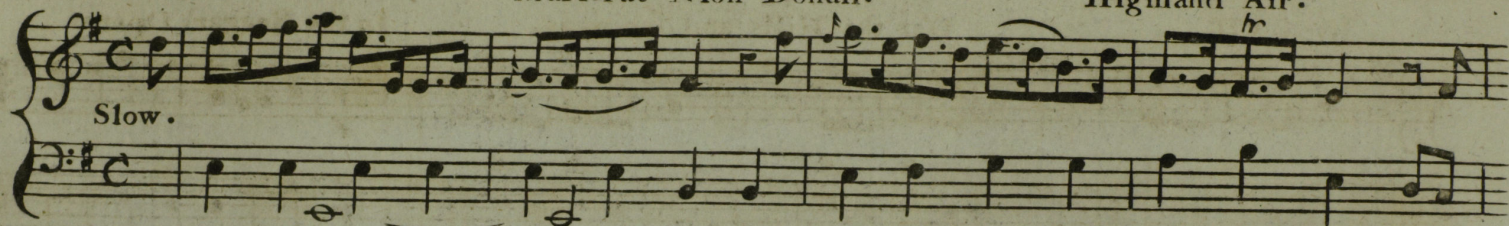




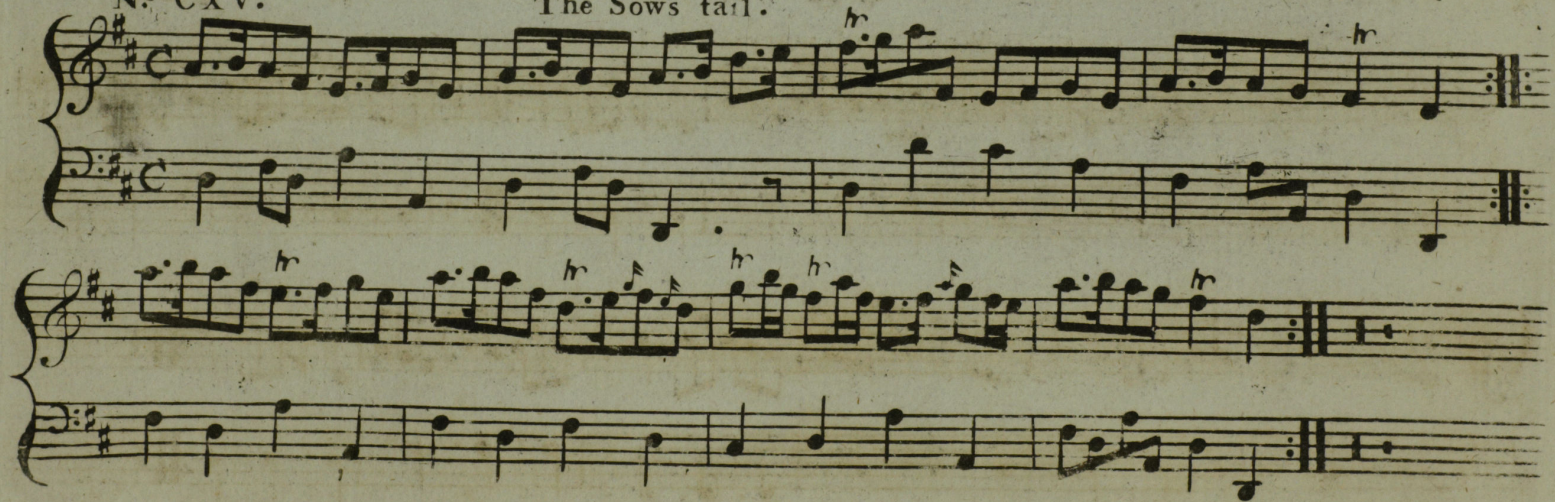
N<sup>o</sup> CXIV.

## Marierat Nion Donail.

## Highland Air.

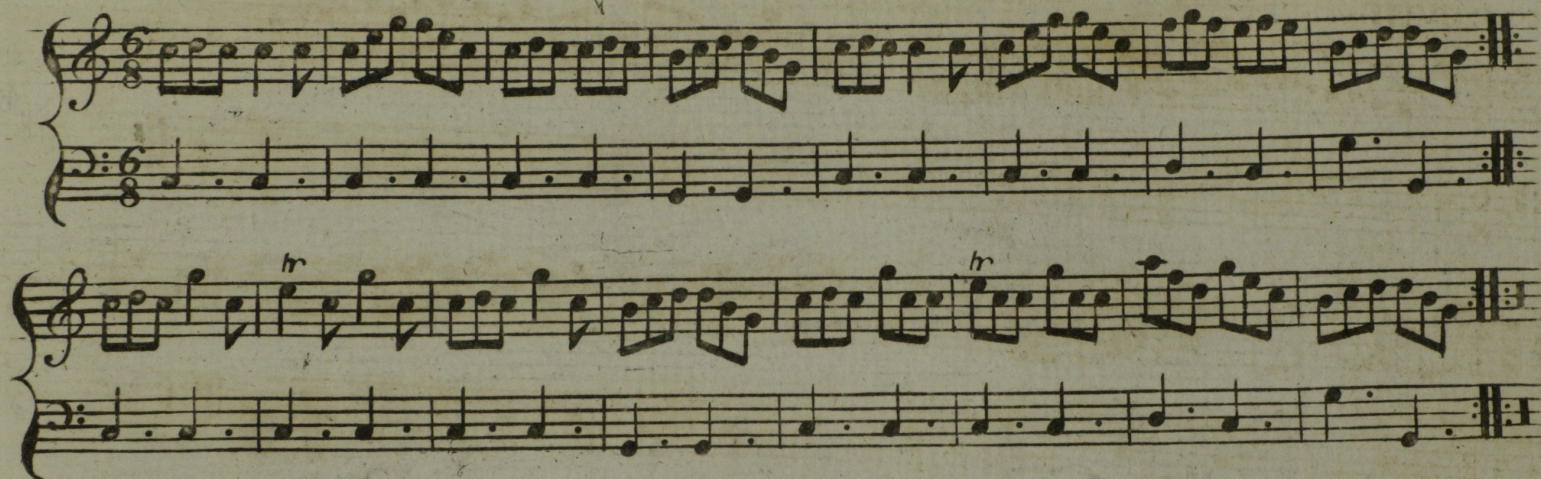
N<sup>o</sup> CXV.

## The Sow's tail.

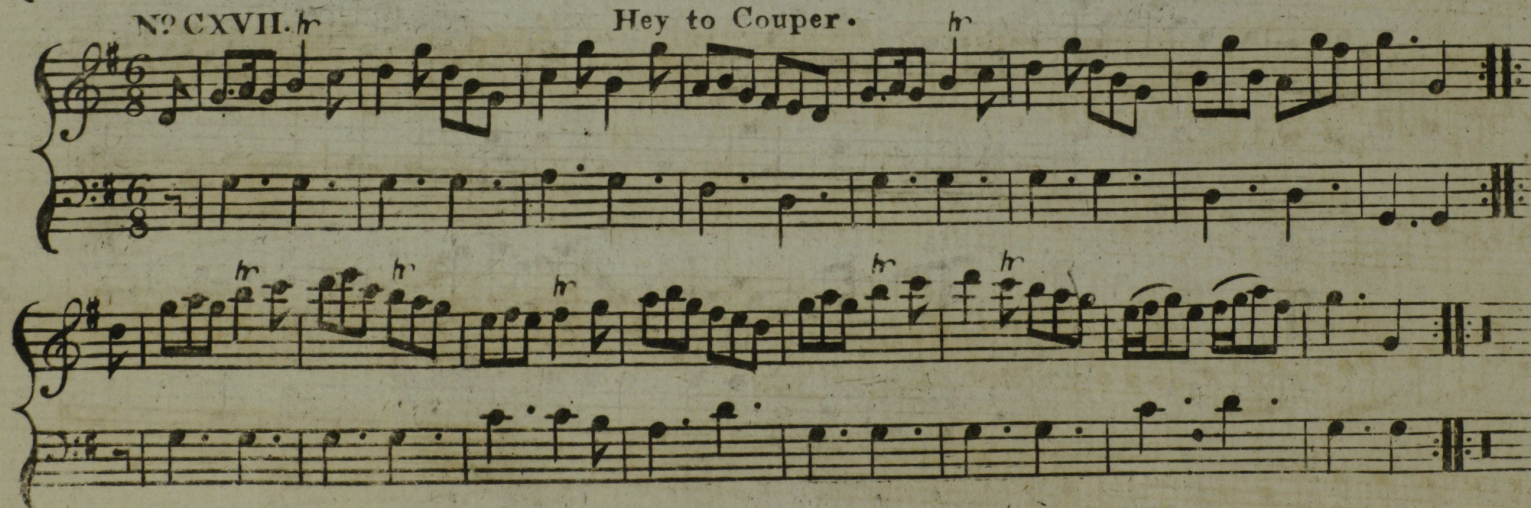




## Peggie's Wedding.

N<sup>o</sup> CXVII. hr

## Hey to Couper.

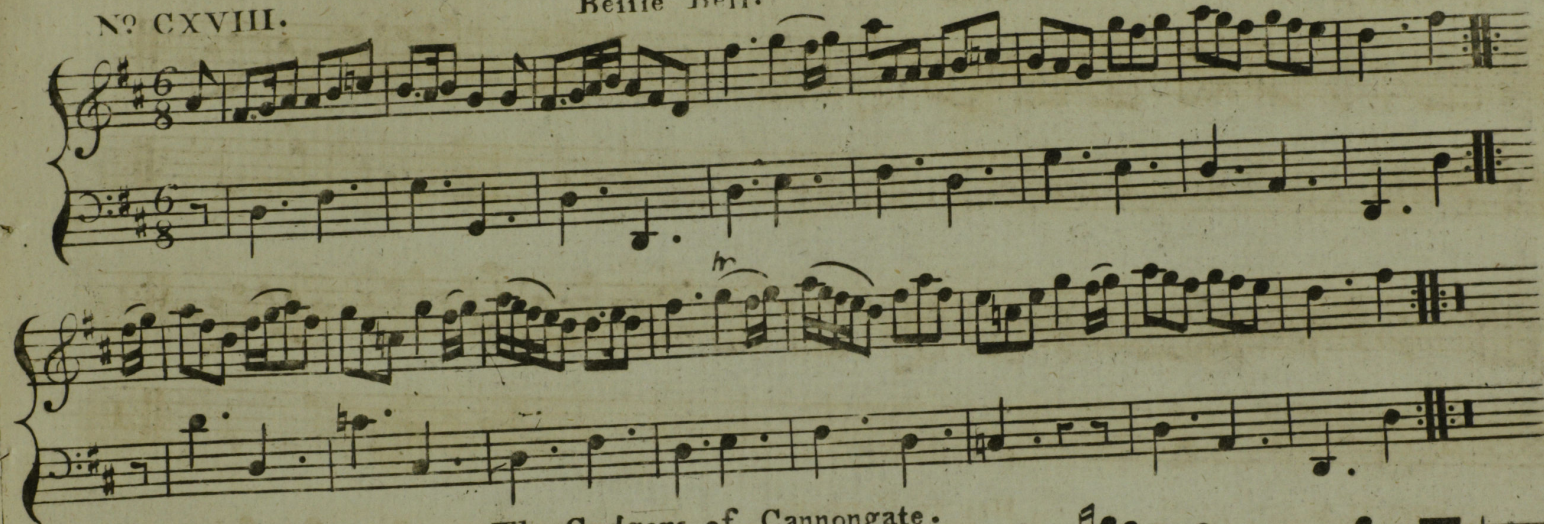




Nº CXVIII.

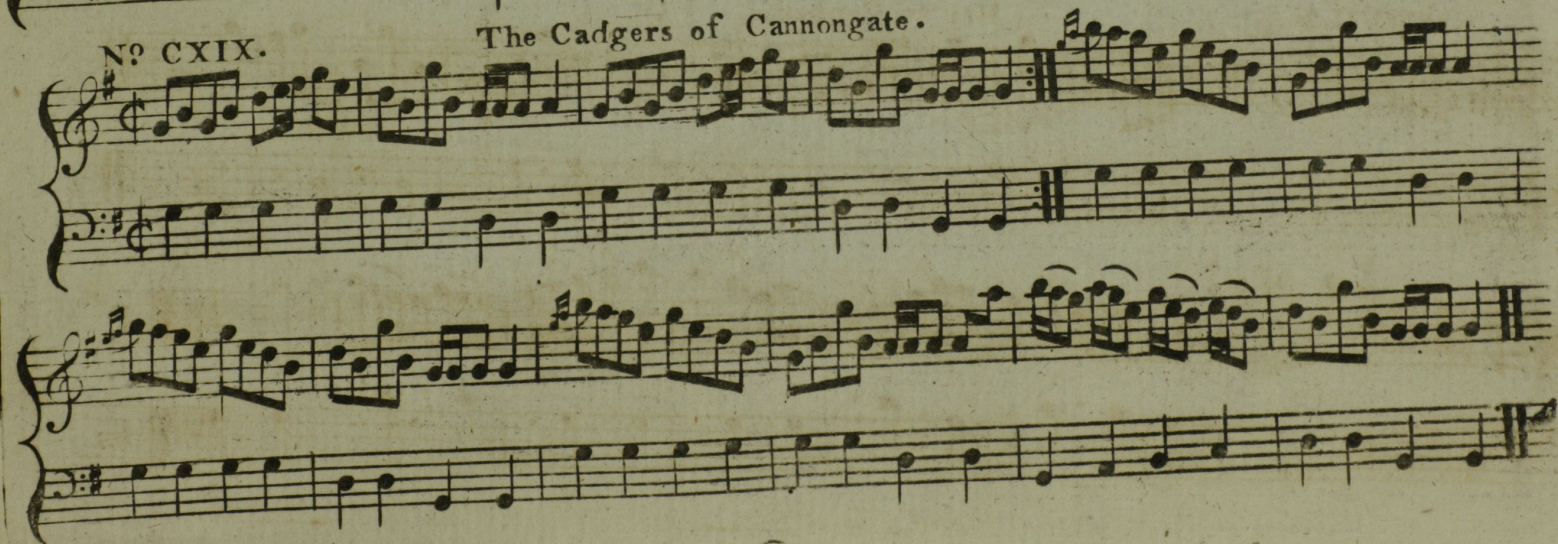
Bessie Bell.

In the Beggar's Opera.

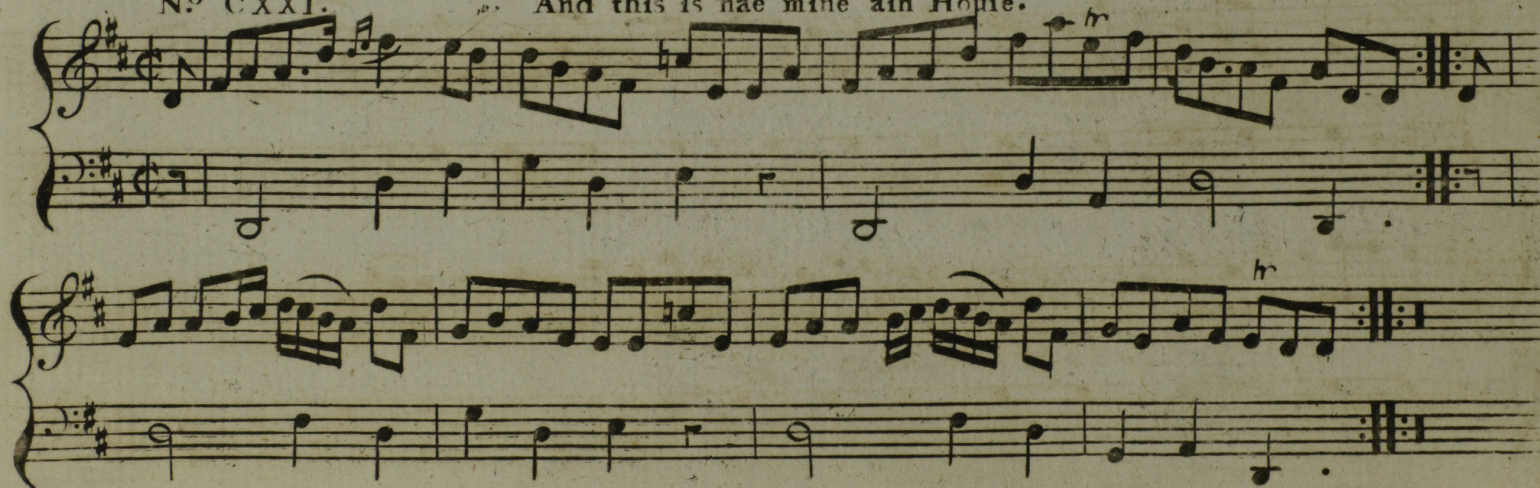
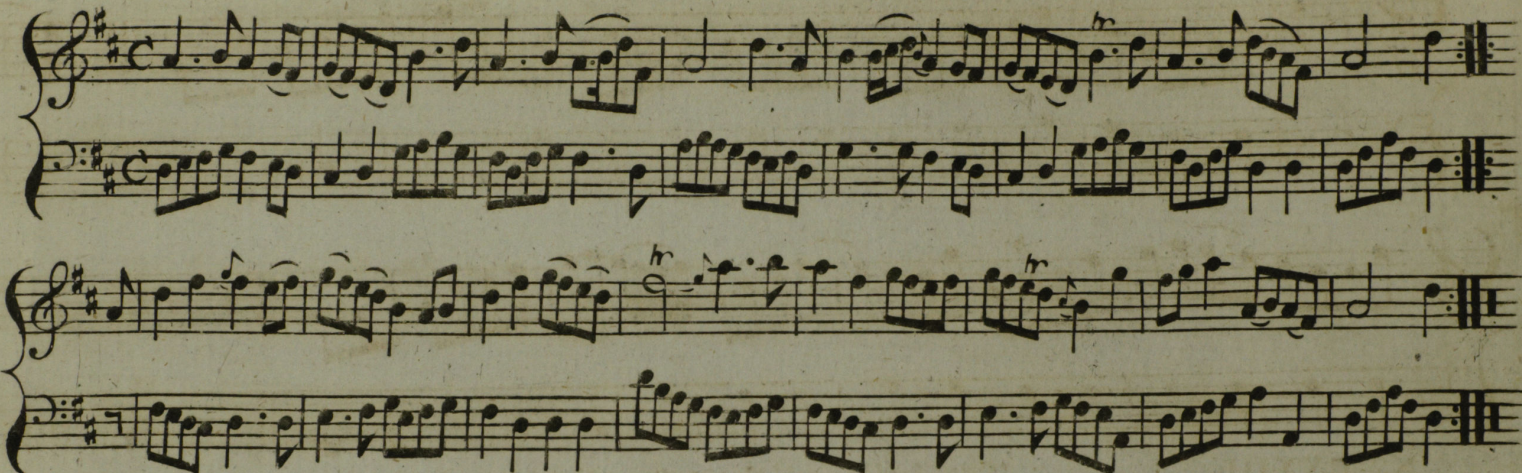


Nº CXIX.

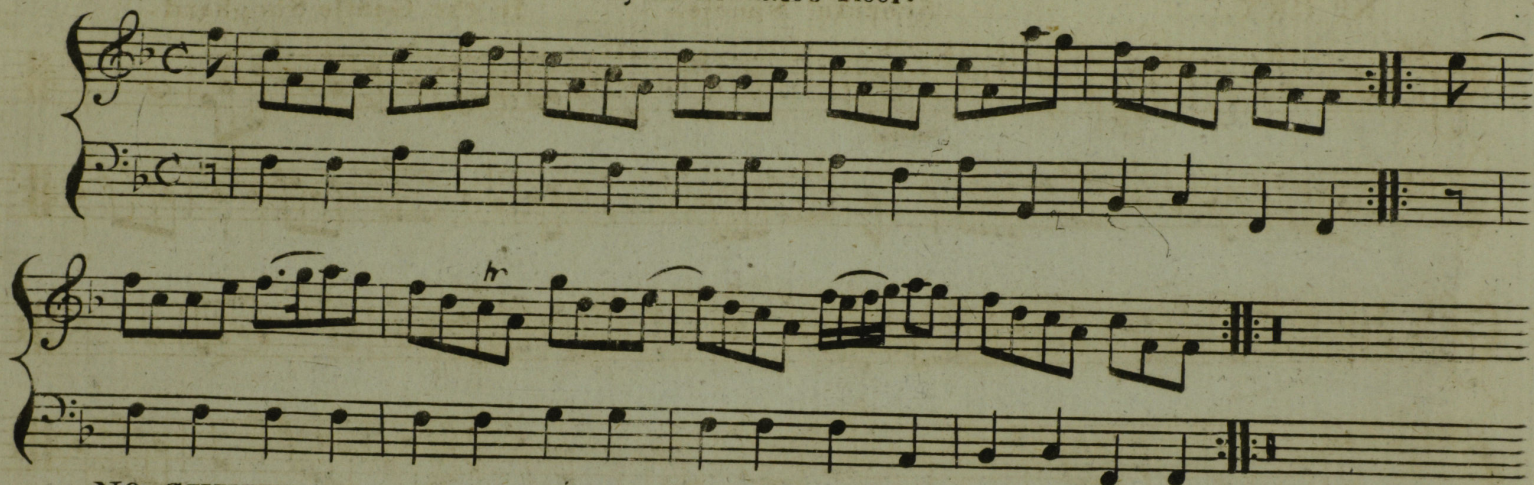
The Cadgers of Cannongate.





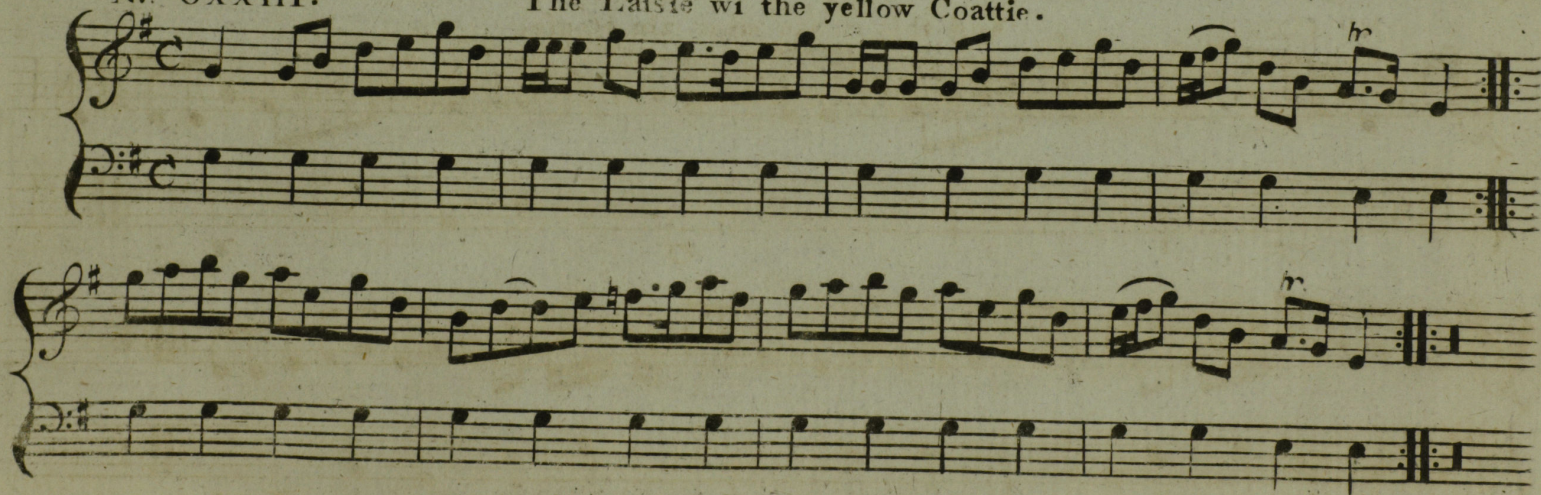






Nº CXXIII.

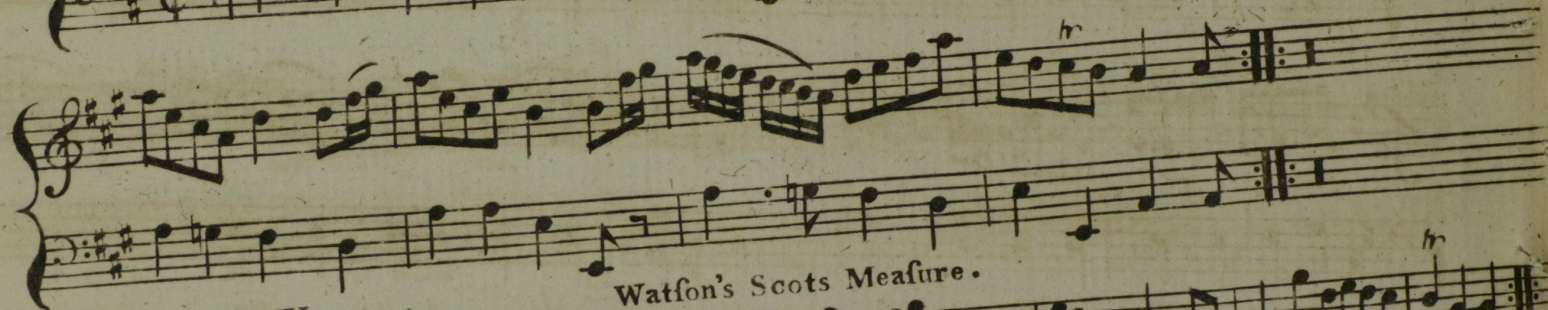
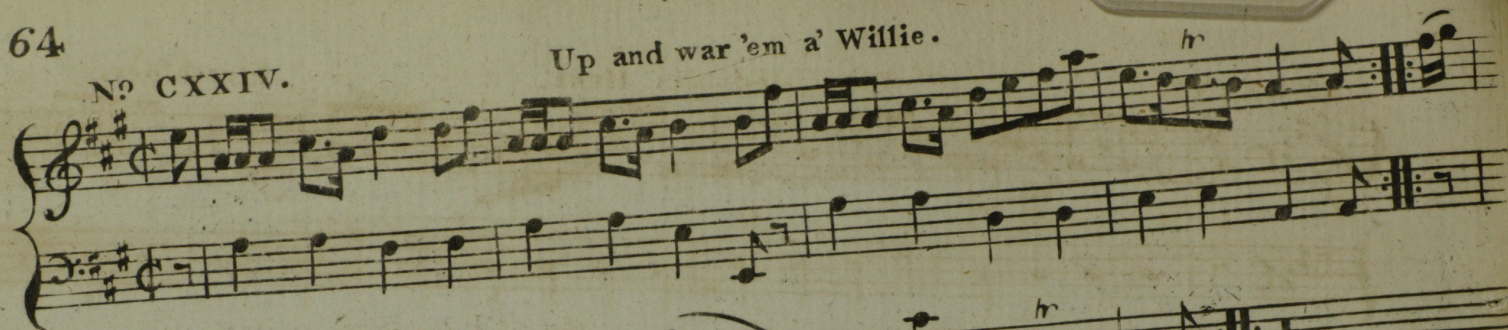
The Lassie wi' the yellow Coattie.



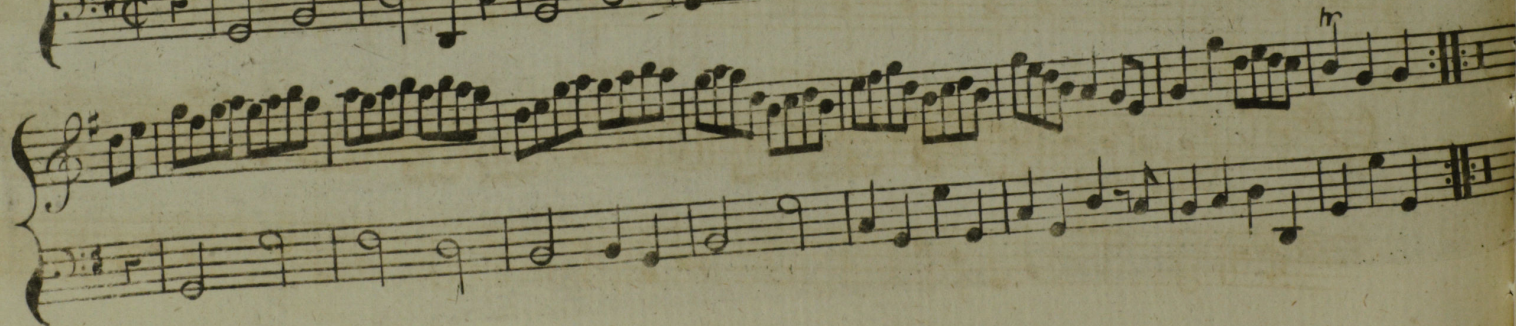
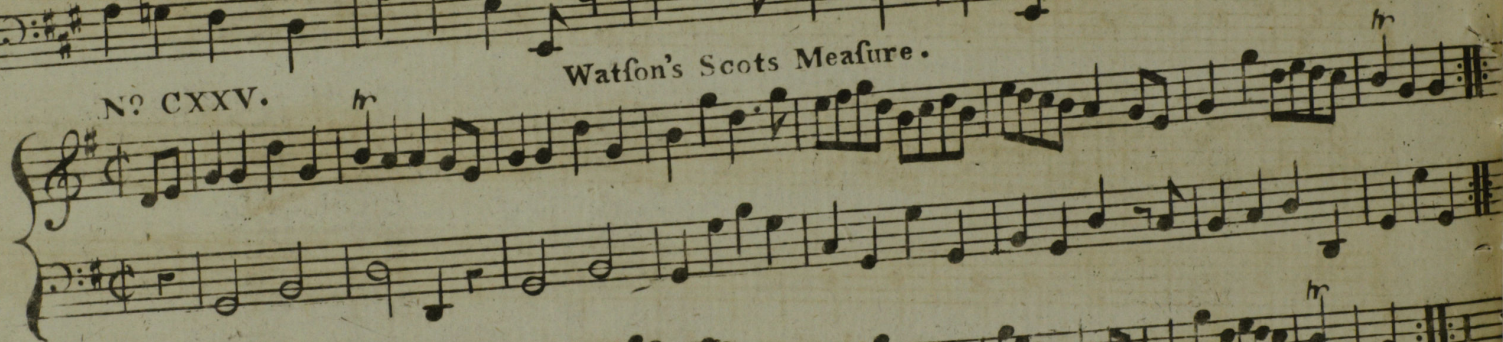


N<sup>o</sup> CXXIV.

Up and war 'em a' Willie.

N<sup>o</sup> CXXV.

Watson's Scots Measure.

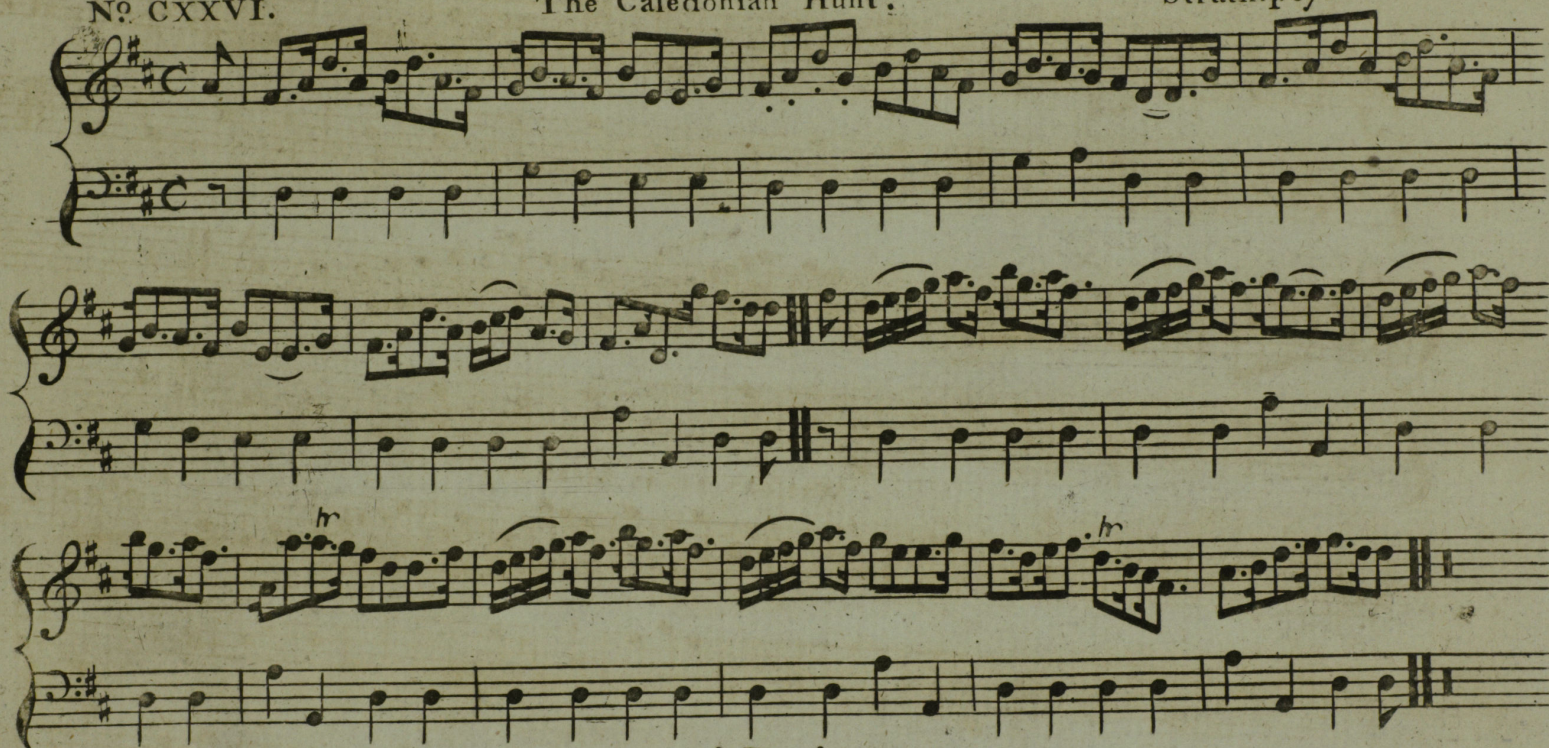




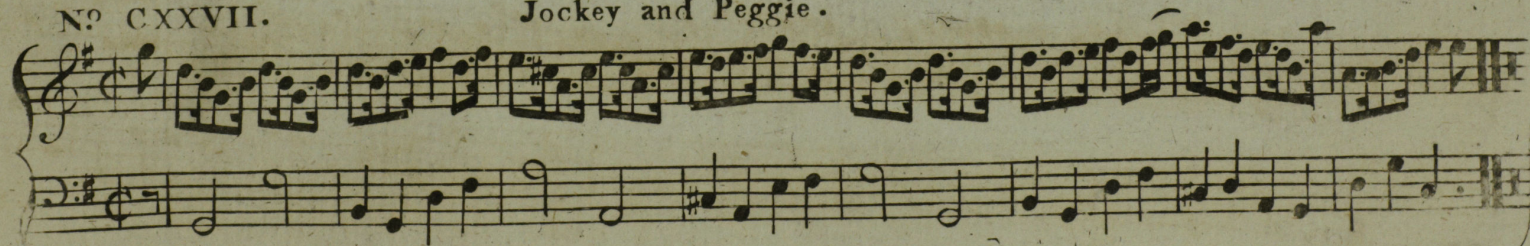
N<sup>o</sup> CXXVI.

## The Caledonian Hunt.

## Strathspey.

N<sup>o</sup> CXXVII.

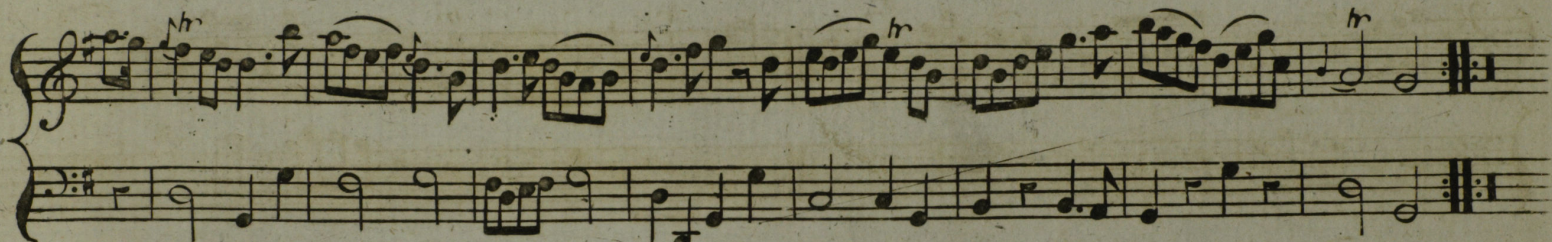
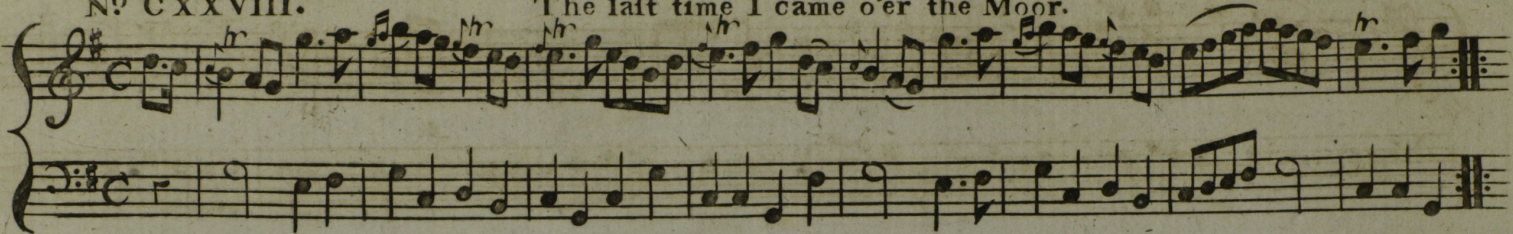
## Jockey and Peggie.





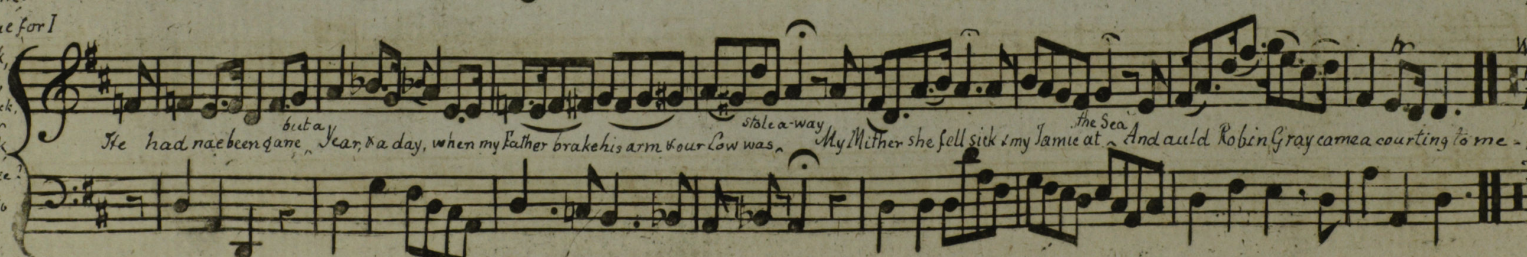
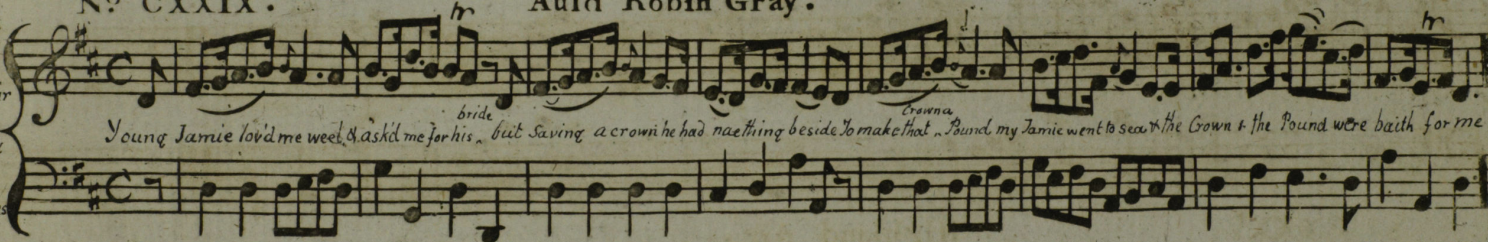
N<sup>o</sup> CXXVIII.

The last time I came o'er the Moor.

N<sup>o</sup> CXXIX.

Auld Robin Gray.

2  
 ilther could nae wark  
 Nither could nae spin,  
 'day & night but their  
 d I cou'dna win,  
 Robin fed em baith  
 tears in his ee,  
 Jeany for their sakes  
 ray marry me.  
 eart it said nae for I  
 d Jamie back,  
 he wine it blew  
 the Ship was a  
 rip was a wrack,  
 didna Jamie dee?  
 why do I live to  
 y wae is me?



3  
 My father urg'd  
 sair but my Mither  
 nae speak  
 She look'd in my  
 tell my heart  
 like to brea  
 So they gied him  
 hand tho' my he  
 was at the sea  
 And auld Robin  
 is a quide man  
 I hadna been a  
 but weeks only  
 When sitting sae  
 fully at my ain  
 I saw my Jamie  
 Wraith for I  
 na think it he,  
 Till he said I  
 come back for  
 marry the

Oh sair did we greet and muckle did we say,  
 We took but a kiss and tore ourselves away:  
 I wish I were dead, but I'm nae like to die -  
 Ah! why do I live to say wae is me?  
 I gang like a phairist, & I care na to spin,  
 I dare na think o' Jamie for that wou'd be a sin;



N<sup>o</sup> CXXX.

The Birks of Endermay.

In the Duenna.

67 <sup>2</sup> For soon the winter

the year,

And age, life's

will app

At this thy li

bloom will

As that will

the vord

Our taste of b

sure then is

The feather'd

sters are no

And when th

and we dec

Adieu the b

of Ender

The smiling morn, the breathing spring In-- vite the tuneful birds to sing And while they war-ble

from each spray <sup>Love</sup> F melts the un-- ni-- ver-- sal lay. Let us A-- man-- da, time-- ly wise, like them im-- prove the

hour that flies And in soft rap-- tures waste the day, FA-- mong the birks of En-- der-- may!

N<sup>o</sup> CXXX\*

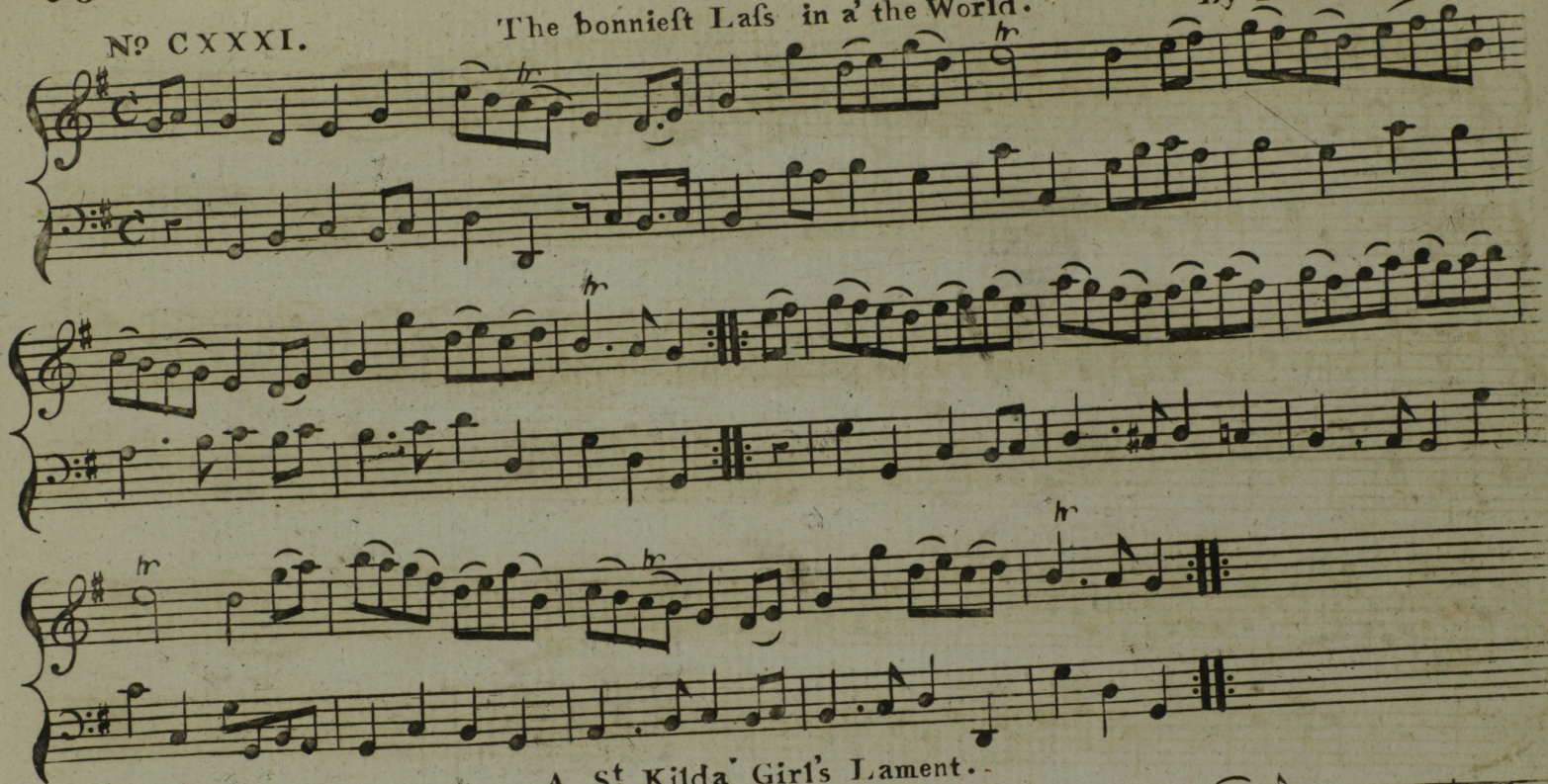
Highland Air.



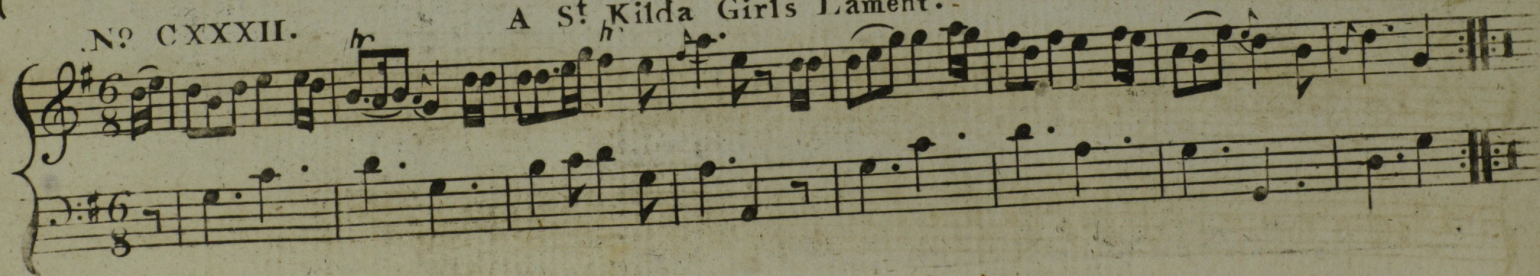
N<sup>o</sup> CXXXI.

'The bonniest Lafs in a' the World.

By D. Rizzio.

N<sup>o</sup> CXXXII.

A St Kilda Girl's Lament.





N<sup>o</sup> CXXXIII.

Love is the cause of my Mourning.

Handwritten musical score for the hymn "Love is the cause of my Mourning." The score is written for two staves (treble and bass clef) in G major (one sharp) and 3/4 time. It consists of three systems of music. The first system has a treble staff with a key signature change from one sharp to two sharps (F#) and a bass staff. The second system continues the melody in the treble staff and accompaniment in the bass staff. The third system concludes the piece with a double bar line. The notation includes various musical symbols such as notes, rests, and accidentals.

N<sup>o</sup> CXXXIV.

Duncan, Davidson

Handwritten musical score for the hymn "Duncan, Davidson." The score is written for two staves (treble and bass clef) in G major (one sharp) and 3/4 time. It consists of two systems of music. The first system has a treble staff with a key signature change from one sharp to two sharps (F#) and a bass staff. The second system continues the melody in the treble staff and accompaniment in the bass staff. The notation includes various musical symbols such as notes, rests, and accidentals.



N<sup>o</sup> CXXXV.

## The Soger Laddie.

Musical score for 'The Soger Laddie'. The score is written for two staves, Treble and Bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The first staff is marked 'Mod<sup>o</sup>'. The music features a melody in the Treble staff and a bass line in the Bass staff. The melody includes several trills marked with 'tr'. The piece concludes with a double bar line and repeat dots.

N<sup>o</sup> CXXXVI.

## Leslie's March.

Musical score for 'Leslie's March'. The score is written for two staves, Treble and Bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The music features a melody in the Treble staff and a bass line in the Bass staff. The melody includes several trills marked with 'tr'. The piece concludes with a double bar line and repeat dots.



N<sup>o</sup> CXXXVII.

The Braes of Yarrow.

71

The sun just glancin' thro' the trees Gave light & joy to ilk a grove & pleasure in each sou-<sup>thern</sup> breeze. <sup>Love.</sup> Awaken'd hope & slumbring. When Jenny sung with

Young Sandy wi  
blightest swi  
That ever pip'd  
bonny bra  
Nae lass coula  
him free fra  
Sae graceful  
sae fair &  
And Jen

heartly glee, To charm her winsome <sup>mar-row</sup> My bonnie laddie gang wi' me My bonnie laddie gang wi' me We'll o'er y' braes of Yarrow. My bonnie laddie gang wi' me We'll

He kiss'd & lov'd  
bonny maid  
Her sparkling ee  
won his hea  
No lass the youth  
e'er betray  
No fear had sh  
lad no art  
And Jenny

a'er the braes of Yar-row, We'll o'er the braes of Yar-row,

N<sup>o</sup> CXXXVIII.

A phiurag ghaolach.

Highland Air.



N<sup>o</sup> CXXXIX.

My fair young Love.

A. Jorram.

N<sup>o</sup> CXL.

Saw ye my Father.

